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SEATTLE HANDBOOK

A GUIDE TO THE CITY

FOR PEOPLE WHO ARE NEW TO TOWN
OR HAVEN'T LEFT THE HOUSE IN YEARS

BEWARE OF VOLCANOES
AVOID SERIAL KILLERS
NOTICE OUR MEGAFLORA
TRY OUR COMFORT FOOD
KNOW THE POWER PLAYERS

EXPLORE SOUTH SEATTLE
TAKE A ROAD TRIP
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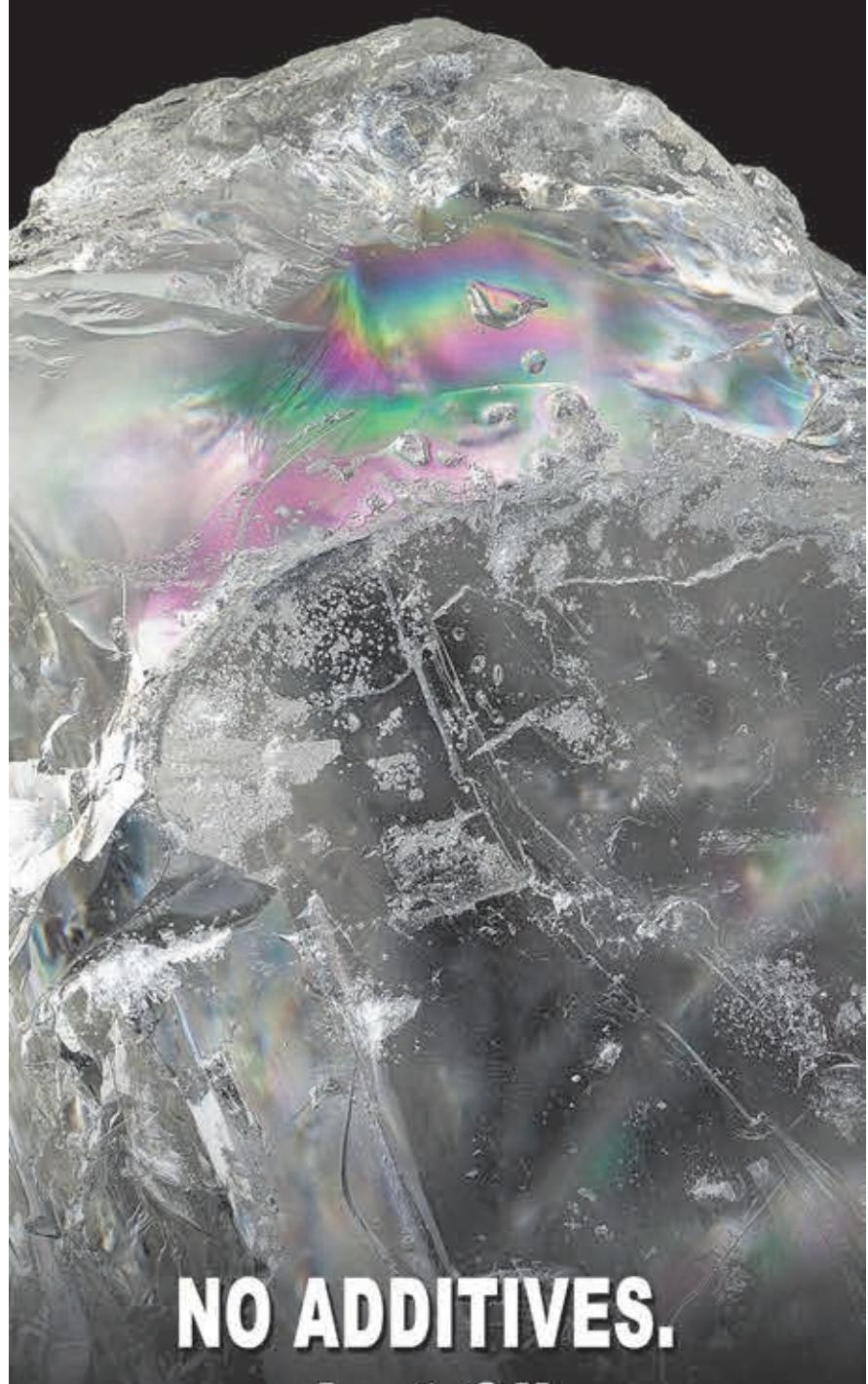
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FORTNIGHT

EDITOR'S NOTE



Given the unbelievable clusterfuck of the Iowa caucus, it is worth noting that Washington State will not be holding a caucus this year. Instead, on March 10, we will have a primary. While some Washingtonians may miss getting up early on a Saturday, lining up around a crumbling elementary school, shuffling through the doors, and standing around for hours sweating and listening and trying to talk to people who have apparently never talked to another human being before—and that's putting it nicely—others of us are perfectly happy, if not thrilled, if not fucking *elated*, that the antiquated, inaccessible-for-many, weirdly undemocratic process is behind us. This year, you will make your selection in the privacy of your own home. You will do it by mail. You can do it naked if you want. You will not have to interact with that racist neighbor who posts weird crap on Nextdoor. You will not have to talk to that barista you were supposed to go on a date with before they ghosted you. If you want to know how we're going to vote: *The Stranger's* endorsement will appear on the cover of our next issue.

An excerpt from the Bernie Sanders humor anthology *The Ultimate Book of Bernie Burns*

Thank you all very much for being here today, and thank you for being part of a political revolution that will transform America. Here's a joke that might change your mind about socialists not having a sense of humor:

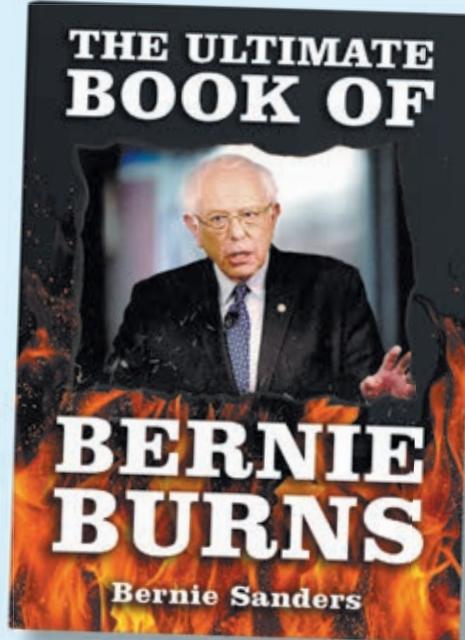
My colleague and friend, Mayor Pete, gets home early from shopping and hears strange noises coming from the bedroom. He rushes upstairs to find his husband naked on the bed, sweating and panting. "Excuse me. By the way, are you okay?" Mayor Pete asks.

"I'm having a heart attack," cries his husband.

And that's where the joke ends, because, let me be very clear, my jokes will not be about racism, sexism, xenophobia, homophobia, or religious bigotry. Those types of so-called jokes are about to end.

Brothers and sisters, we have an enormous amount of work in front of us.

Thank you.



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I, ANONYMOUS



I have heard you openly complain about staff payroll being too high. I have listened to you claim that finances are tight right now because of our planned expansion. I have seen you send employees home early on a slow day because you "can't justify the expense." I have watched you belittle and demean the value of my overqualified and incredibly talented colleagues because you think they could be "doing more." I have accepted a salary based on an agreed-upon schedule, only to be greeted with 55 to 60 hour workweeks that break down to a value of less than \$15 per hour. I have coped with receiving only six days of PTO per year (including sick days), even if it has affected my relationships. I have empathized with my coworkers about our love for what we do, our depth of experience, and how odd it is that we still can't afford health insurance or rent. So when you paraded around the building the other day in your brand-new \$800 Balenciaga sneakers, I decided to start looking for a new job. **ANONYMOUS**

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ianonymous@thestranger.com

pretty sure **Theater Schmeater**, aka The Schmee, quietly stopped producing theater last September and just didn't tell anyone. To all former Theater Schmeater staff and board members: Please respond to Rich Smith's e-mails!

The Stranger's office is moving to the ID.

Event space **Fred Wildlife Refuge** announced that it would be shutting down operations after March 8. "Due to the changing economic landscape along with the sale/uncertainty of the future of the building, we've decided to not renew our upcoming lease," the venue says. Let's hope owner **Chris Pink** and his crew can find another location at which to flaunt their creativity. Over the last six-plus years, Fred Wildlife Refuge has become a focal point for unconventional music shows (including the recent Depression Fest), literary readings, queer-centric extravaganzas, DJ nights, and multimedia happenings featuring video art. It's filled a special niche in the Capitol Hill arts scene and will be missed. ■



The **Cinerama** announced suddenly that it was closing for renovations. What it forgot to mention was that it fired all of its employees without notice. Is **Paul Allen** rolling in his grave? We're not sure!

Someone made a parody Amazon site called **Amazon Dating**—just in time for Valentine's Day! You can choose love language options and desired height for all products (er, people?). Today's "Deal of the Day" is 87-year-old Teddy who "leaves a voice mail every time" and "will watch the sunset with you."

The Stranger officially signed a new lease on a building in the Chinatown-International District, and we will be leaving Capitol Hill, our home for two decades, by the end of July. Now that we're moving, if the good people of

this neighborhood want to officially change the name to "**Cap Hill**" and open a spin studio on every corner, there will be no one left to stop them.

Two suspects in the fatal January **mass shooting outside McDonald's** downtown were caught in Las Vegas earlier this month and are awaiting extradition back to Seattle. Cops accused the men of starting a gunfight that injured seven people and **killed one 50-year-old woman**. The two suspects were apprehended leaving a casino. There's been no explanation as to why the two men, who allegedly were shooting at each other, were apprehended together.

A **Washington State ferry** was bought on eBay for \$200,000. The former purchaser bought the ferry a few years ago for \$300,000. Talk about a sunk cost!

The **Seattle Police Officers Guild** elected as its new president a pugnacious, uncompromising, Seattle-Is-Dying-type cop named **Mike Solan**, previously the organization's



Bye, Eric!

vice president. Judging from his campaign video, he seems like a real nice guy. "I will fundamentally change the activist narrative," he says, before the video cuts to a shot of cops shooting Black Lives Matter activists with some kind of blast ball gun.

State representative **Eric Pettigrew** announced his intention to retire at the end of this session after 18 years of doing fuck-all for the good people of South Seattle. His retirement opens space for an actual progressive to run, and former interim Seattle City Council member **Kirsten Harris-Talley**, who brought back the head tax in 2017, has wasted no time throwing her hat in the ring.

There have been a few management shake-ups in the local art world recently. Cristin Miller will replace Eli Pershing as managing director at **Seattle Public Theater**. The **Seattle Symphony** appointed Raff Wilson to replace Elena Dubinets, a genius programmer who has been instrumental to the success of that organization. And we're



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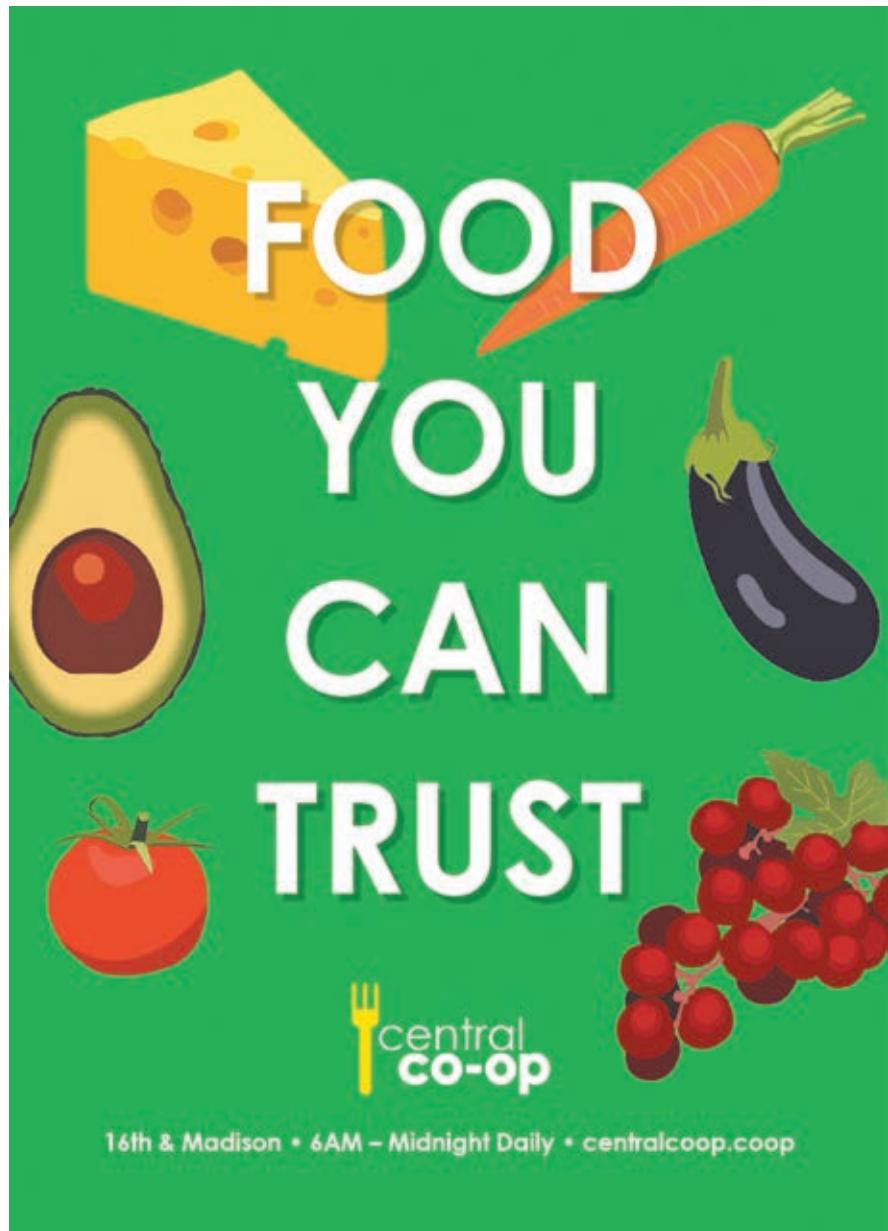
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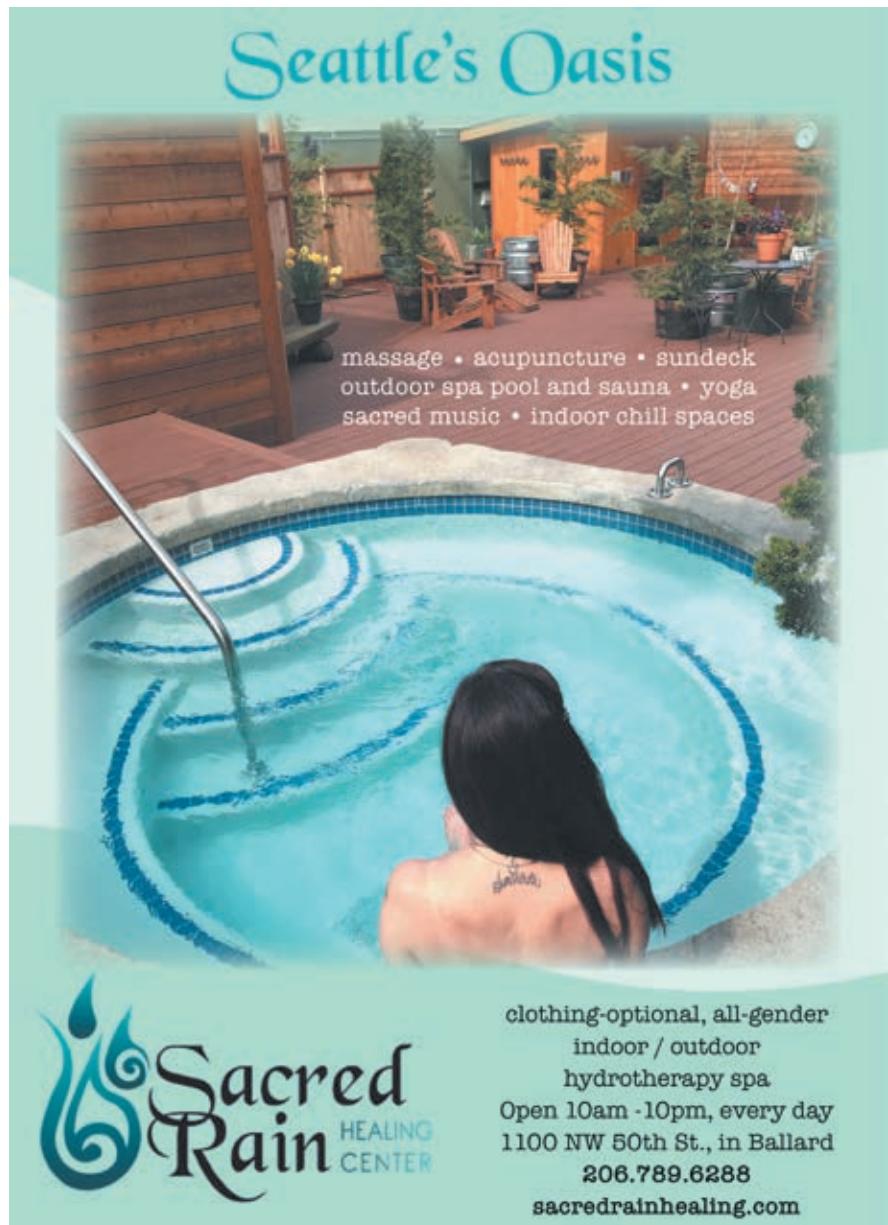
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SEATTLE HANDBOOK

A GUIDE TO THE CITY

FOR PEOPLE WHO ARE NEW TO TOWN OR HAVEN'T LEFT THE HOUSE IN YEARS

From 2010 to 2020, Seattle grew by an estimated 134,622 people. That is equivalent to the population of five Ballards.

Not all of those people just moved here to work in tech, but a whole bunch of them did, and if that includes you—welcome! Try not to be demoralized by all the people who blame you for ruining Seattle. Rest assured, you didn't ruin Seattle. The people who got here right before you ruined it.

One thing you may not know from reading about Seattle on the internet is how many big-ass plants we have. Why so many? Which ones are the prettiest? Rich

Smith, who always stops to smell the flowers when he goes on a hike, has answers on page 11.

As much as the city is packed with crazy-beautiful life, there is also death lurking around every corner. Seattle has a very low murder rate (about 20 people a year), but we are also the old stomping ground of Ted Bundy and the Green River Killer—and if a serial killer doesn't get you, an earthquake, a disease, or a nuclear attack might, as Katie Herzog explains on page 13.

If you're hoping to die by volcano, bad news: The volcanoes that surround you are harmless. That is, unless you live in Puyallup, which may be wiped out the next time Mount Rainier goes boom. See if you can name the other two active volcanoes visible from Seattle before you turn to Lester Black's piece on page 15.

Want to take a road trip but don't have a car? Don't worry, you have plenty of options.

Nathalie Graham goes on a rural-transit adventure with the self-described Pacific Northwest Transit Daddy on page 21.

Who runs things around here? Who has the most power? Eli Sanders breaks down the top five politicians on page 23.

Interested in the cultural life and history of South Seattle? Charles Mudedde takes you on a tour on page 17.

Interested in films? The largest video library in the world is in the U-District, and Chase Burns has a few tips about it on page 29.

Interested in food? As long as you plan to stay alive, you're going to need to eat. The story of Seattle's favorite comfort food is on page 27.

Have no one to do any of these things with? Feeling weird about flying solo? Oh, come on. That's no excuse. Doing shit alone is one of life's great pleasures, as Jasmyne Keimig writes on page 25. ■

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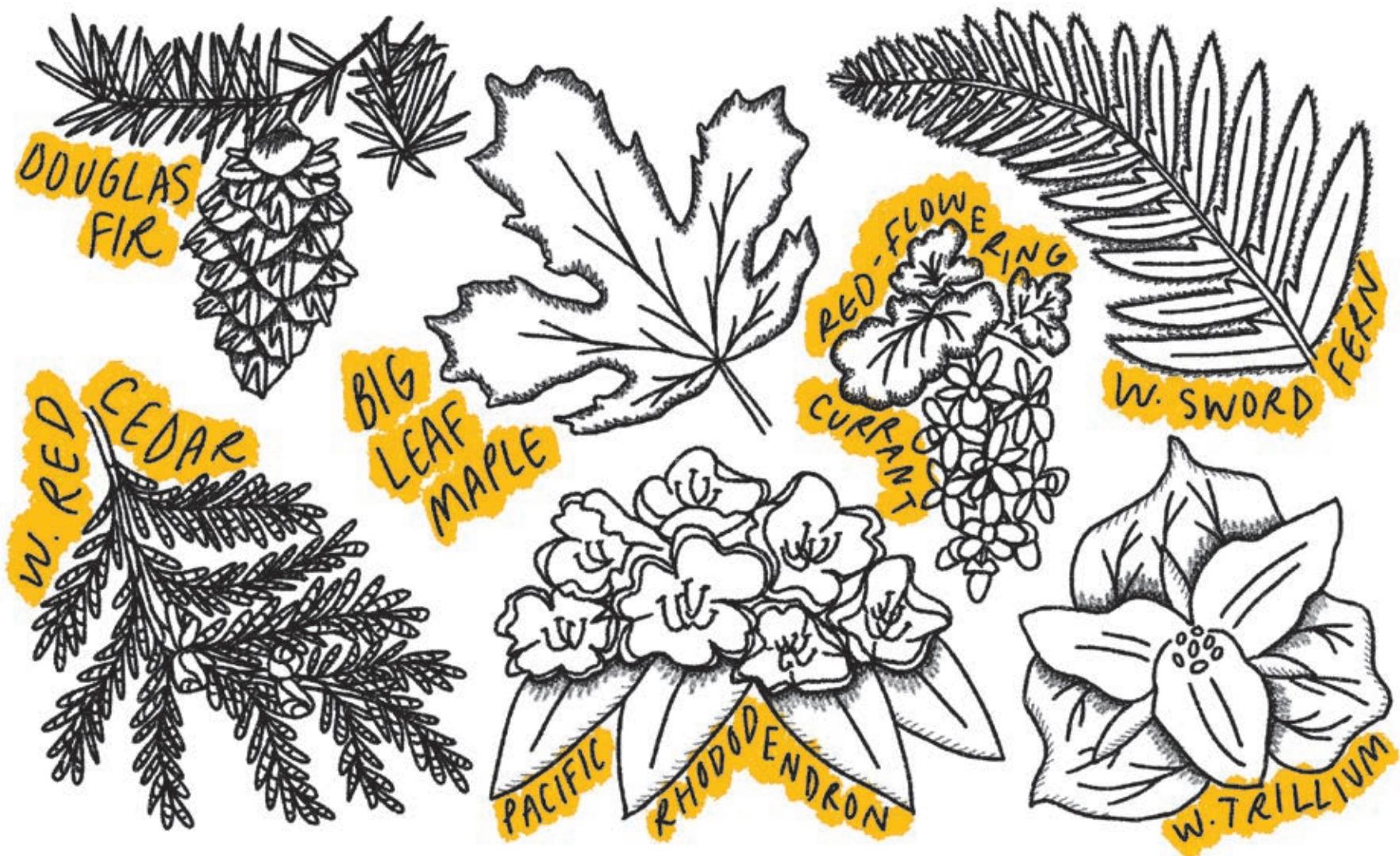
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CHELCIE BLACKMUN

Welcome to the Land of Megaflora

Seattle has some of the biggest plants in the country.

BY RICH SMITH

If you're new to Seattle from the great plains of the Midwest, or the deserts of Arizona, or the suburbs of California, or the metropolis of Seoul, the first thing you're likely to notice is the region's emerald environs.

In this medium-sized jewel of capital, misty rain falls from a monocloud for eight months of the year before yielding to a clear and mild summer (barring intense wildfire smoke). These conditions conspire to create the signature quality of Seattle's verdure: big-assness.

"We have some of the same things other places in the country have; it's just we have

Our months of misty rain followed by mild summers creates big-ass plants.

them bigger in a lot of cases," said Raymond Larson, curator of living collections at the University of Washington's Botanic Gardens. "Our trillium has one of the biggest flowers, our dogwoods have the biggest

dogwood flowers, and our sword fern is the largest evergreen fern."

My Missouri upbringing gave me no names for the megaflora growing all around this place. So for all those new to town, I offer this handy little field guide to the big, common, gorgeous plant life you'll see everywhere around here.

DOUGLAS FIR

This august conifer built the timber economy of the Northwest, thanks to its lightweight, straight-grain wood. If you're looking at a house, chances are you're looking at a very well-organized pile of Douglas fir trees. Though they stand out for their size, what I love most about them are the distinctive, shaggy, three-pointed bracts that hang over each of the cone's scales. They make the cones look like they just rolled out of bed.

WESTERN RED CEDAR

It's not a true cedar, but like true cedars, the western red cedar's bark smells real good, and it's rot resistant. Due to these properties, Native Americans in the Pacific Northwest have made clothes and canoes from the bark and wood of this tree since time

immemorial. Its flattened, scaled greenery allows it to tolerate shade.

BIG-LEAF MAPLE

If you see a big-leaf maple leaf on the ground, you will instinctively say "Wow," pick it up, and then compare it to the size of your friend's head. Unless your friend is a trash-can lid, the leaf will likely eclipse him in size. You'll find them growing on the hill-sides of Queen Anne and Magnolia. "They go pale yellow or old-gold in fall," Larson said. "Some years are better than others."

WESTERN SWORD FERN

Most evergreen ferns don't get as big as the western sword fern; our wet environment allows them to get huge. The leaves can grow several feet long, and each of its pinnae is serrated. Go on any walk in any kind of woods and you'll find these carpeting the understory. Historically, Larson said, these plants have been used as bedding.

RED-FLOWERING CurrANT

Seattle's first sign of spring. This shrub produces bunches of rose-colored flowers

that attract hummingbirds. These plants were popular with the English nobility in the 19th century, Larson said, but they're not just for royals. They're pretty, and they don't get too big—most grow to about eight feet by eight feet—so you'll see them in a lot of front yards here.

WESTERN TRILLIUM

This snow-white wildflower is another herald of spring. Take a walk in the mountains and you'll see these three-petaled, three-leaved flowers freaking out along trail sides and banks of streams. They can live for a long time, and they turn pinkish as they age.

PACIFIC RHODODENDRON

Though the showiest varieties come from China, the Pacific rhododendron is the Washington State flower, and it has the distinction of being the largest evergreen rhodie in North America. They're lightly fragrant, and the pale-pink pom-pom flower clusters can grow nearly a foot wide. You'll find these all over the place. The University of Washington's campus is covered with them, and Federal Way has an entire botanical garden devoted to their cultivars. ■




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How You're Going to Die

Seattle is a beautiful and healthy city. It's also a ticking time bomb.

BY KATIE HERZOG

Seattle is a green city, a healthy city, a city where half the population owns snowshoes and more people go to spin class than to church. And yet, despite its reputation as one of the healthiest and fittest cities in America, Seattle is also a ticking time bomb—in more ways than one. While you're sure to enjoy our fair city while you're living, here's how life in this city can end.

EARTHQUAKE

Look to your east. Now look to your west. Lurking behind those dense gray clouds are the Cascades and the Olympics, respectively. These are your new wilderness playgrounds. But while these mountain ranges provide some of the most scenic views in the continental United States, the reason they exist is because the tectonic plates beneath your feet are volatile and will, at some point, shift. Or even worse, subduct.

While everyday natural disasters (hurricanes, floods, fires, blizzards, droughts, etc.) are relatively rare here, we are deep in earthquake territory, and when our fault lines go, they're going to go big. In the event of a major earthquake, "everything west of I-5 will be toast," as a Federal Emergency Management Agency administrator told the writer Kathryn Schulz in her Pulitzer-winning *New Yorker* article "The Really Big One," which I highly recommend you read before unpacking your bags (unless you are prone

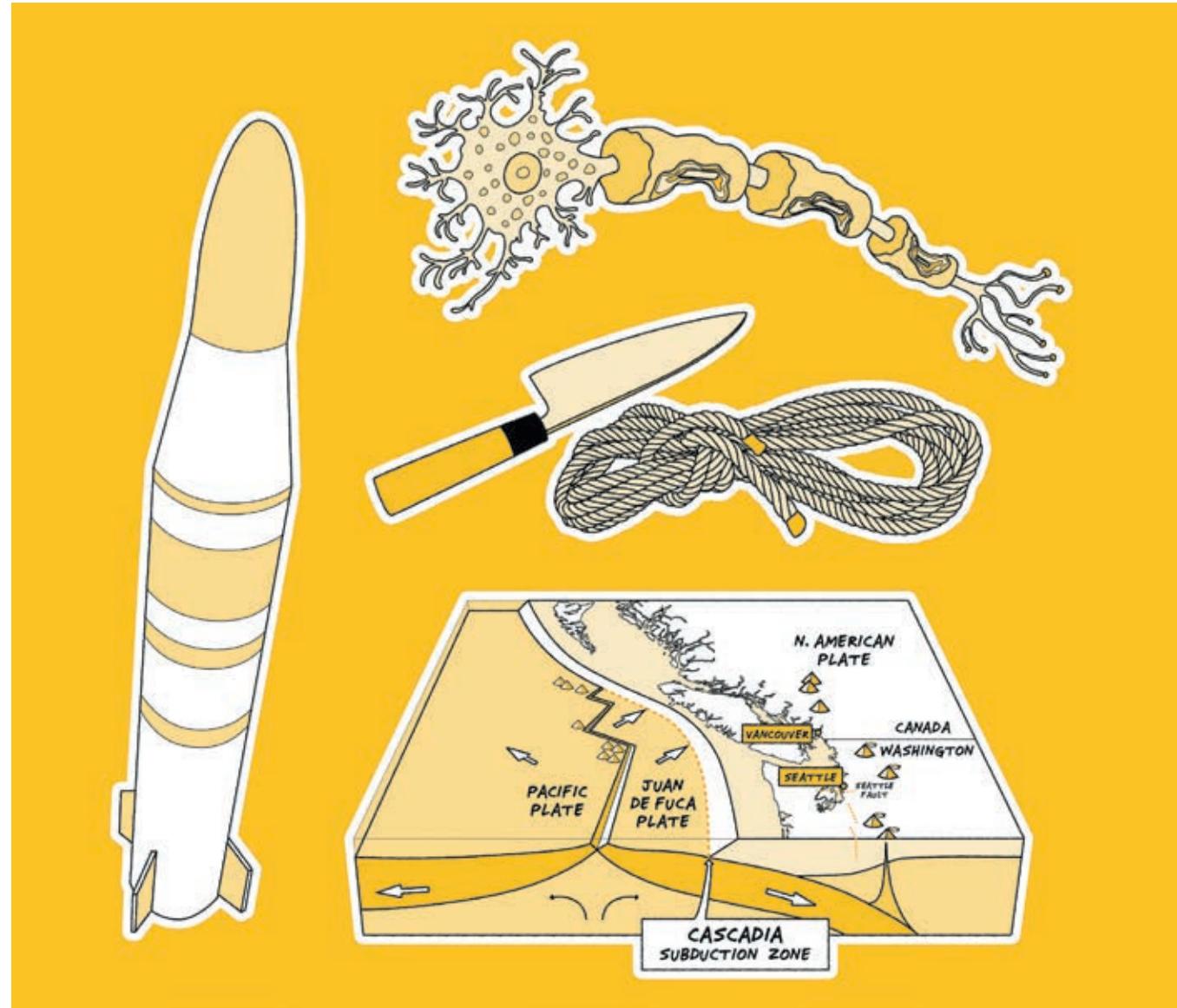
Because of a 1980s law, it is illegal for the state to prepare for a nuclear attack.

to panic attacks, in which case, don't). But don't take that to mean that if you live and work east of the freeway you're going to be fine: You're not.

In the event of a 9.0 earthquake, buildings will fall, bridges will break, and the very land under your feet will turn to liquid. The city advises residents to have at least two weeks' worth of food and water on hand (good luck storing *that* in an aPodment), but my plan, should I be unfortunate enough to survive, is to drink rainwater and loot the nearest pot shop for edibles. (Oh, and if earthquakes aren't enough to trigger your nightmares, there are also active volcanoes surrounding you—see page 15. Welcome to town!)

NUCLEAR ATTACK

In 2017, North Korea developed a nuclear warhead that can reportedly reach the US



RACHELLE ABELLAR

mainland. Also in 2017, Donald Trump was sworn in as US president. The timing was unfortunate, especially for those of us here in Seattle, which is situated right between two unstable leaders with weird hair, daddy issues, and nuclear arms at their disposal.

While Seattle might not be as ripe a target as, say, Washington, DC (or wherever Donald Trump is currently playing golf), we're still a target, thanks to our iconic skyline, wealth of tech companies, and cache of nuclear weapons at nearby naval bases in Kitsap County.

Now, I'm not saying this is going to happen. The chances are extremely slim that we're going to get hit by a nuke—even with Donald Trump as president—but even crazier than the possibility of a nuclear strike is the fact that in Washington State it is illegal to prepare for this nightmare scenario. Yes, really. In the 1980s, state lawmakers marked the end of the Cold War by passing a law that prevents Washington State Emergency Management from planning for a nuclear attack. At the time, this was probably a good-faith symbolic effort to usher in peace, but from today's vantage, it seems like a big... *what the fuck?*

Some lawmakers have been trying to re-

peal this dumb law, but until they do, the state can't do anything to prepare, so you may want to consider building your own fallout shelter. Good luck!

DISEASE

Despite our reputation for wellness, and our blissful lack of horrible bugs like Lyme-disease-carrying ticks and malaria-bearing mosquitoes, Seattle has a weirdly high prevalence of several illnesses. We have one of the highest rates of multiple sclerosis in the country, a disease for which there is no known cure and which gradually steals one's ability to move, speak, eat, and breathe.

Some researchers speculate that the high rates of MS are related to our lack of sunshine and the resulting vitamin D deficiency, which makes it somewhat ironic that we also have disproportionately high rates of skin cancer, too. According to the Centers for Disease Control and Prevention, Washington is in the top 10 states for rates of melanoma, an especially deadly form of skin cancer that is easy to prevent (wear sunscreen!) but prone to spreading to other organs before

you even know that you've got it.

So, in short, we don't get a lot of sun here, which might kill you, but what little sun we get might also kill you.

MURDER

The good news is that Seattle's violent crime rates are actually pretty low (don't listen to people who try to convince you otherwise, aka KOMO News). The bad news is that Washington is well known for a preponderance of serial killers, from Ted Bundy to Gary Ridgway to Robert Lee Yates to Westley Allan Dodd to Kenneth Bianchi. And that's just the ones we know about.

As for why the hell there are so many serial killers in our midst... great question. Maybe there's something in the air, maybe there's something in the water, maybe there's something burrowing into the brains of Pacific Northwesterners in the night that makes them want to kill other people. Whatever the cause, serial killers are a thing here. If a stranger with a suspicious-looking cast asks you to help load something into his car, run in the other direction. You want to survive in Seattle long enough to enjoy it. ■

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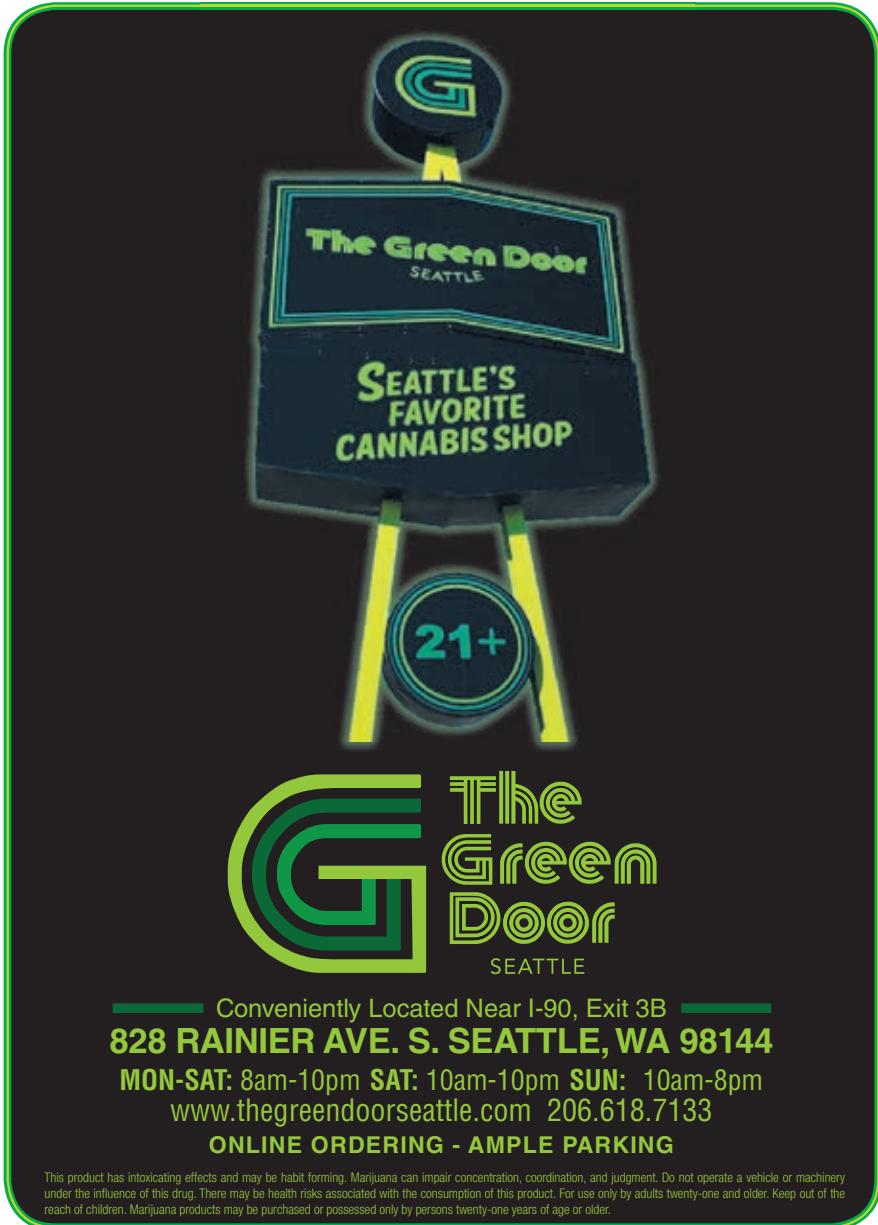
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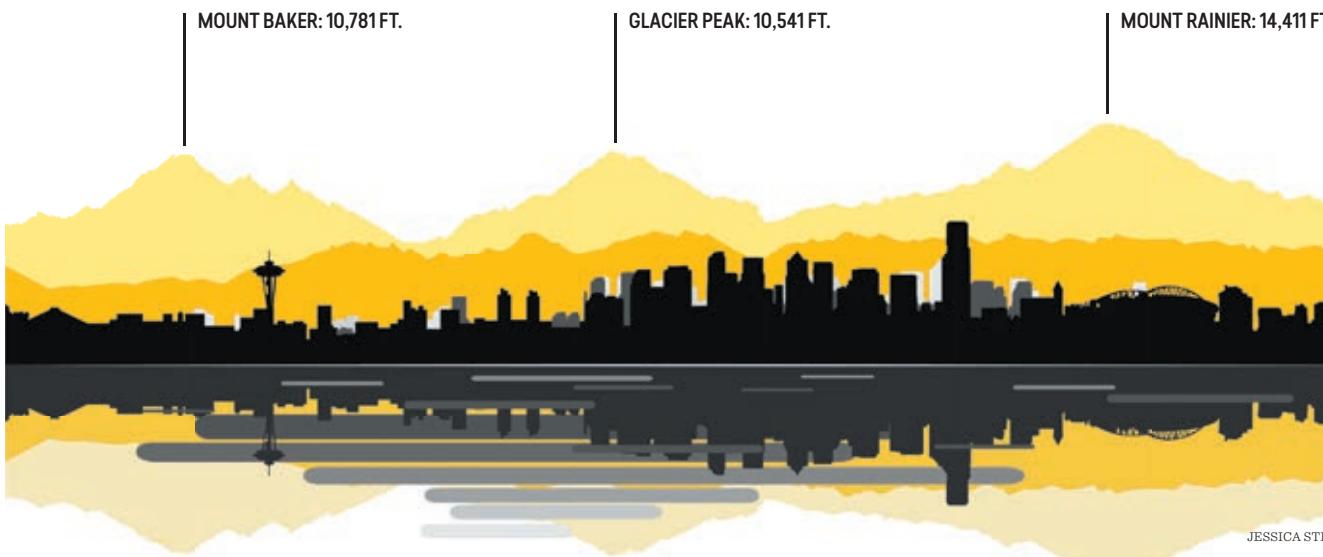
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A shocking number of Seattleites don't know Mount Rainier is volcanic—as are Mount Baker and Glacier Peak.

You Live in a Volcanic City

Welcome to Seattle. You're surrounded by violent volcanoes.

BY LESTER BLACK

Seattle's proximity to volcanoes makes us unlike almost any other city in the world.

Tokyo has Mount Fuji, with its clean lines that seem to have dictated the aesthetic taste of an entire nation, but Seattle has *three* volcanoes, not just one—making us the largest American city where you can see glaciers from downtown all year-round.

Mount Rainier looms over us from the south. Glacier Peak's explosive summit sits (usually unnoticed) to our northeast. And snowy Mount Baker hangs over our northern horizon.

The entire world was given a violent reminder of the Pacific Northwest's explosiveness when Mount Saint Helens, about a hundred miles south of the city, erupted on May 18, 1980, with a blast that was 1,600 times stronger than the atomic bomb dropped on Hiroshima. The 40th anniversary of this explosion is this spring.

A shocking number of Seattleites don't even realize that Mount Rainier is volcanic. All three of these active volcanoes contain some of the most powerful and violent forces on earth, but you do not need to lose sleep over getting killed by them, according to Carolyn Driedger, a scientist with the Cascades Volcano Observatory.

"You don't have to worry about lava or anything like that coming to your door," Driedger said. "We shouldn't expect a lot of fatalities, necessarily, inside the city of Seattle." In the event of an eruption, the city of Seattle is "probably going to be somewhat of an island of survival."

Scientists will be able to warn us well before any of our three volcanoes explode (unlike the massive earthquake that will likely flatten most of Seattle's buildings when it suddenly strikes). And Seattle's geography isolates us from the two biggest risks the volcanoes pose to humans: lahars and volcanic ash.

Lahars are massive mudflows full of hot rocks, ice, and debris that shoot out from the side of erupting volcanoes. Areas closer to the mountains (for instance Puyallup, in the case of a Mount Rainier eruption) need to be very concerned about lahars, but Driedger said that by the time Rainier's lahars make it to Seattle's Duwamish River, they will no longer be very dangerous. And lahars from Mount Baker and Glacier Peak do not pose a threat to Seattle.

Volcanic eruptions send massive plumes of ash into the sky, but Seattle has a persistent westerly wind, which means the plumes of any local eruptions will almost surely head east, away from Seattle. When Mount Saint Helens erupted in 1980, it sent a plume of ash 80,000 feet into the air and blanketed the Central Washington town of Yakima with five inches of ash.

Seattle's only mountains to our west, the Olympics, are not volcanic. All of which means that while Seattle gets to enjoy views of these mountains and volcanoes, our Republican neighbors on the other side of the state, in the event of any eruptions, get to enjoy the toxic waste. This seems like a fair compromise given Seattle's tax dollars heavily subsidize the eastern side of the state.

But forget about taxes and human concerns for just one minute. Seattle's volcanoes are a benefit to Seattleites precisely because they remind us of nonhuman things; volcanoes are a constant reminder that the land that makes your dull life possible is brought to you by the most violent forces on earth. Seattle is bad at a lot of things (mass transit, cheap food, being friendly), but as Charles Mudede wrote in a 2015 blog post called "Seattle Is Not Beautiful," our city affords a view.

"Seattle is mostly unremarkable as a city," Mudede wrote. "It's not a thing to really look at and remember. It has a spirit that's closer to a wet stone than a sparkling jewel. Our city is for looking outward. It is a platform

from which one sees the wonders that surround it."

Here are some more facts you should know about the three volcanoes that you can see if you look outward on a clear day.

Mount Rainier (14,411 feet): Rainier sits 59 miles away from downtown and looms so heavily over Seattle that some parts of our city, like Rainier Avenue in South Seattle and the University of Washington campus, are physically aligned with The Mountain. It's the 17th tallest peak in the United States and the 21st most prominent mountain in the world. Native Americans have multiple names for The Mountain, including Tahoma, Tacoma, Tacobeh, and Pooskaus. Captain George Vancouver named it after Peter Rainier, a fat admiral in the British Navy who fought against Americans in the Revolutionary War. It last erupted in 1895.

Glacier Peak (10,541 feet): It's surrounded by miles of wilderness, yet Glacier Peak is essentially the same distance from Seattle as Rainier, sitting about 62 miles away from the Northgate Mall. It's not nearly as prominent as Rainier, but it can be seen on a clear day from Louisa Boren Park on North Capitol Hill or the pedestrian walkway on the Highway 520 floating bridge. Historically, its eruptions have been some of the most violent in the Cascade chain. Native names include Dahkobed, Takomed, Takobia, and Takobud. Glacier Peak last erupted about 300 years ago.

Mount Baker (10,781 feet): Because of its 80-mile distance from Seattle, only the snowcapped summit of Mount Baker can be seen from the city. This mountain is home to record-breaking snowfall and is situated near the Canadian border. Natives call it Kulshan. One of the best views of this volcano is from West Seattle, where it can appear looming directly behind the Space Needle. It last erupted in 1880. These days, it's mostly known as the best place to experience Pacific Northwest snowboarding. ■

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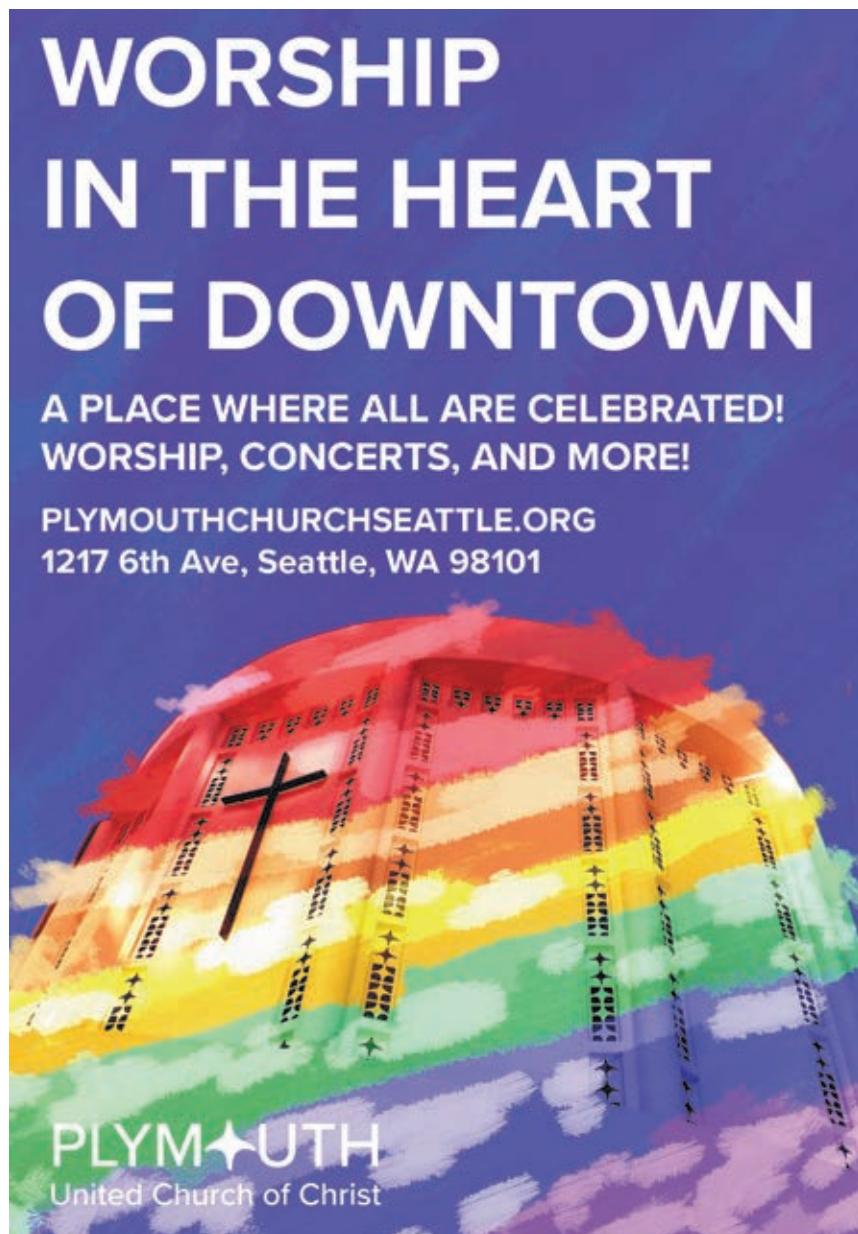
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CITY OF SEATTLE, MUNICIPAL ARCHIVES

The Dearborn Street Bridge (seen here in 1917) was renamed Jose Rizal Bridge in the 1970s, after the 19th-century Filipino revolutionary.

Exploring South Seattle

A brief history of the city's traditionally black and Asian neighborhoods.

BY CHARLES MUDEDE

Let's begin our walk here, at Promenade 23 Shopping Center. Its north side has a Starbucks that opened in 1997 as part of a Earvin "Magic" Johnson inner-city revitalization project. (If you do not know who Magic Johnson is, I can do nothing for you, man.)

The theme of this Starbucks's interior and exterior design was plainly inspired by South Jackson Street's once-popping jazz scene. The scene took off in the 1930s, flourished in the 1950s, and declined in the period (the late-1960s) that experienced white flight and urban disinvestment. In the late 1970s, the city destroyed the old buildings that housed the jazz clubs and attempted to renew the area with small and large businesses. When Starbucks opened in 1997, the *Seattle Times* painfully described it as "urban re-brew-al."

Let's turn to the south part of Promenade 23 Shopping Center. Today, there is a new and massive apartment development that Seattle's third-most-famous billionaire, the late Paul Allen, bankrolled. But not too long ago, this was the site of a number of small

businesses owned by black Americans and East African immigrants, and a very large Red Apple supermarket that played the best soul music for its mostly black shoppers. A week before the Red Apple closed (the fall of 2016), I visited it for one last look. I bought some fried chicken from its deli and pigs feet from the meat department, and I took pictures of the building's exterior from its sea of a parking lot.

After I took my pictures, a middle-aged black man approached me and said that I had better take the picture quick, because the Red Apple would not be around much longer. There was no irony in his words. He said them as plainly as someone giving useful advice. The disappearance of the big building and its huge parking lot was so imminent that by the time I pressed the button on my touch screen, there was virtually nothing left but a huge hole and construction machinery.

The black man, who wore carefully pressed clothes (blue shirt and gray pants), then entered a brown and new-looking Honda Accord sedan that had in its back

seat two small white dogs. At that moment, the black man and these dogs cracked open something deep inside me. They brought to the surface of my awareness an old and rather upsetting memory.

This memory was from the late 1990s, the twilight of the traditionally black Central District (by 2010, most black Americans had either left town or moved to the deep south suburbs and cities like Renton). This memory concerned another middle-aged black man who also owned two little white dogs. All three lived in a house not far from the one I lived in on 21st Avenue and East Cherry Street.

Many homes and apartments on this street were still occupied by black families back then. The black man and his little white dogs lived in a two-story house on the corner of 21st Avenue and Columbia Street. And whenever I walked by this house on my way to work on Capitol Hill, or to visit a good friend who lived in an apartment building behind the former location of a club that had almost no white patrons, Deano's (it changed its name to Club Chocolate City in the ear-

ly 2000s), the little dogs would tear across their owner's unfenced yard and bark and nip at me on the sidewalk—a public space.

The owner, who often sat on a plastic garden chair next to the house's main door, never failed to make a big show of doing nothing about these attacks. He would sit there with the distant air of an African king, sit there watching his hounds attack one of his subjects, sit there without saying a word. I hated him and his dogs with the kind of passion that can break a mind.

They forced me to use other, less pretty streets during my walks. And every time I took these unsatisfying and roundabout routes, my hatred deepened and intensified. So rude, so uncalled for, so unsocial was this imposition. Why did he not get a fence? Why did he not discipline his mini-beasts?

Then one night, a great fire consumed his house. It killed the black man, his little dogs, and three children I had never seen before.

The iron grates on the windows might have prevented burglars from getting into the house, but they certainly and surely prevented the occupants from getting out.



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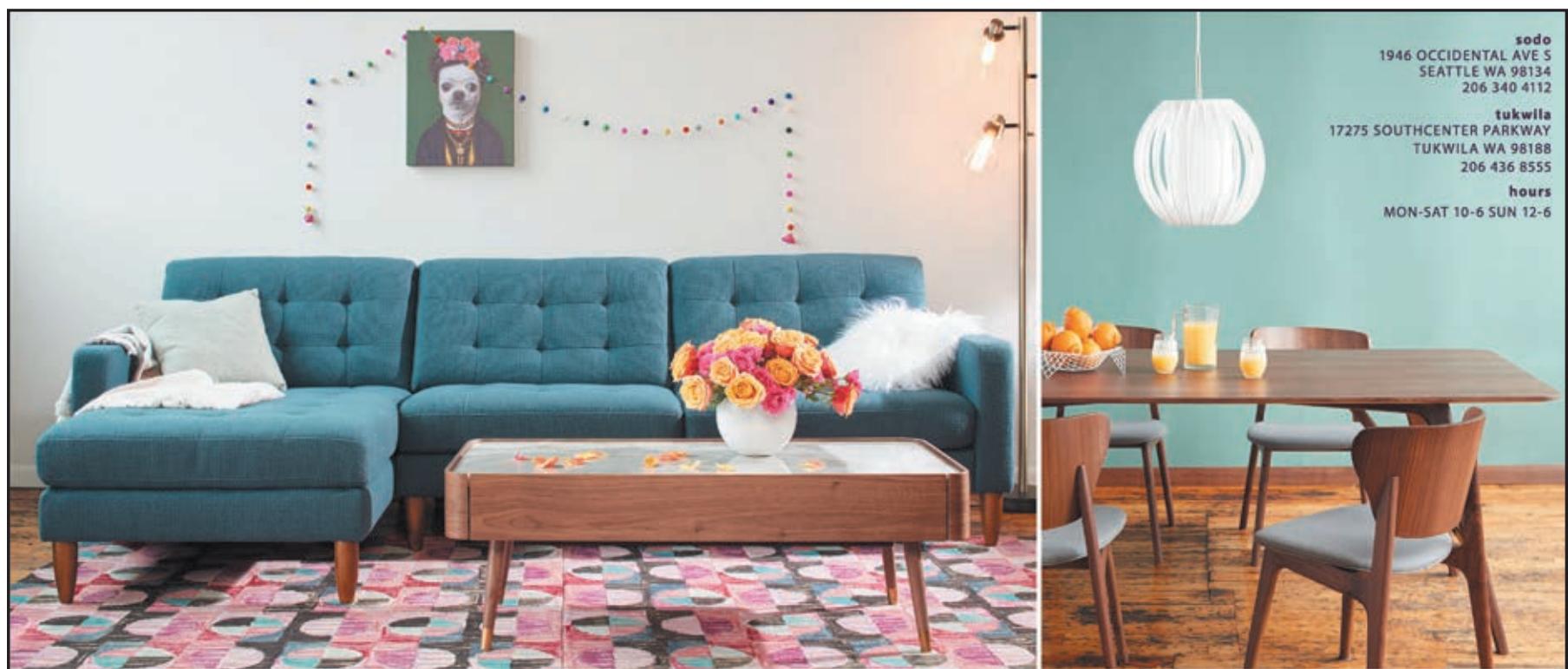


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The next morning, the property looked like something from the end of the world. The fire burned to a crisp everything that could burn in that house. But a week later, a week after the horrific deaths, I found that my favorite street for walks was finally liberated. The dogs were gone. And the happiness I felt at this realization only made me hate the dogs' owner even more.

He had permanently cursed me and that part of the street.

Yes, I was pleased to have my sidewalk back, but this feeling was not unmixed with a sense of horror. Those children in the barred windows. Their desperate eyes. Their little, powerless hands. Their ghosts haunted the space returned to the public by the death of those pesky dogs.

Okay, let's leave the past (that horrible fire, those doomed children, their cries) and return to the present (one rainy day out of too many rainy days—meteorologists with a little poetry in their weathered souls describe this very wet Seattle period as an "atmospheric river") and walk down to 21st Avenue South and East Yesler Way.

On the south side of the street, you'll find a building that had the misfortune of being built when postmodern architecture was still alive and kicking. This very bad imitation of one of the worst architects ever to be born, Robert Venturi (he designed the Seattle Art Museum), contains three clinics, one of which, the Carolyn Downs Family Medical Center, has a fascinating history.

In 1968, the Seattle chapter of the Black Panther Party for Self Defense opened the medical center (then called the Sidney Miller Free Medical Clinic). In 1994, the clinic moved to its present location, which is only two blocks from the Langston Hughes Performing Arts Institute, a black American cultural institution that's presently housed in a former synagogue designed in the early years of the previous century by an architect, Benjamin Marcus Priteca, who also designed the splendid Admiral Theater in West Seattle.

In 1997, I happened to be in a dentist's chair in one of the three clinics (Central Area Dental Clinic) inside of the postmodern mess of a building on 21st and Yesler. A middle-aged Eastern European woman was placing a crown on a tooth of mine that she destroyed because it was too rotten to live. As she worked my mouth with a drill and the aid of a plastic tube that sucked out excess saliva and tooth debris, her full breasts repeatedly bumped the upper part of my body and sometimes my face. I did not mind this at all—it soothed me in a maternal and erotic way.

That said, let's walk down to the Panama Hotel, our next destination.

But before getting there, I need to point out that the reason blacks wound up in the south part of this city is because they were not permitted to live in the north part of the city. Due to housing covenants, the Scandinavian neighborhood of Ballard, which is north of Queen Anne, was restricted to "whites and Caucasians only." It seems the famous Scandinavian tolerance failed to reach the Pacific Northwest.

Now, if you enter the Panama Hotel Tea & Coffee House, which is on the ground floor of a five-story brick building designed

by the Japanese American architect Sabro Ozasa in 1910, you will find one of the coziest places in what was once a thriving Nihonmachi (Japantown).

The wood here is so warm, and so is the brick wall, and the lights hanging from the high ceiling. The chairs and tables and the standing lamp and the jars of tea on the counter and the maneki-nekos (beckoning cats) on wooden barrels have what classical Japanese aestheticians call sabi, or the signs of time on an object, or the way a thing—living or nonliving—has been aged, worn, shaped, and perfected by the slow passage of time. This sabi is the source of the serene feeling that suffuses the cafe and its light, which also feels old. But before you get too comfortable in this teahouse, you will come across a very ugly chapter in Seattle's history.

Not far from the counter, there is a Plexiglas floor panel offering views of objects that are in the building's basement. These objects have a sabi that's not serene but haunting: There's a slowly disintegrating kimono, a suitcase with stickers on it, some dead tools, a ghostly green chair, a dusty basket, and a winter jacket with white fur on its hood. This stuff was left by Japanese Americans who were forced into concentration camps in Idaho and California in 1942.

The telling thing about this disgraceful period of history is that most whites in Seattle did not make much noise about it. There were no protests, no acts of civic disobedience such as we see today at the ICE detention center in Tacoma. White Seattle thought it was perfectly normal to consider Japanese Americans the same as the Japanese, the enemy.

But Seattle's white history is not all bad.

According to the excellent and indispensable website Historylink.org, in 1973, the Seattle mayor, a white man named Wes Uhlman (a pacifist who impressively refused to help the FBI crack down on the Black Panthers—an organization targeted and destroyed by the state), listened to a suggestion by Trinidad Rojo (a man who led the Filipino American cannery workers union in the 1940s and 1950s) to change the name of one of the city's oldest bridges, the Dearborn Street Bridge, to Jose Rizal Bridge.

This bridge is the next and final stop of our walk. It is the steel bridge that connects the International District to Beacon Hill.

The mayor who succeeded Uhlman, Charles Royer, finalized this suggestion. As a consequence, white Seattle has a bridge named after a real-deal 19th-century Filipino revolutionary who was executed for challenging the power of white Europeans (Spaniards). That's not half bad. It would be like replacing the University of Washington's statue of George Washington with a statue of Fred Hampton, a black American revolutionary who was also executed for challenging white power.

The Jose Rizal Bridge also has one of the most popular views of Seattle. If the sky is clear and the sun is setting, amateur photographers (some of them Filipino Americans) rush to the west side of the bridge to capture with those expensive-looking lenses images of the darkening waters of Elliott Bay, the ferries, the perennially snowcapped Olympic Mountains, the purple-tinged clouds, the dusk-darkened towers.

Seattle is always much more beautiful than its history. ■

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A Road Trip, Minus the Driving

Going on a rural-transit adventure is pretty easy. Pacific Northwest Transit Daddy showed me the way.

BY NATHALIE GRAHAM

I had never taken rural transit until I met Darron. I had never heard of rural transit until I heard Darron, aka Pacific Northwest Transit Daddy, speak to the Seattle City Council about the importance of rural transit routes. His hobby is catching a bus to a ferry to a bus to who-knows-how-many more buses before winding up in a place like Shelton, or Forks, or Deception Pass.

Darron is 28 and a veteran. He served in the US Navy for six years and has PTSD. He found that getting out into nature—and out of the city—was really good for his mental health. Driving wasn't. He never felt at ease in a car, a big barrier for him getting out into green spaces. Then he hopped on a rural bus route and the rest was history.

Our trip to Port Townsend took only two hours.

Darron does these trips for fun but also to spread transit advocacy. With everyone he meets along the way, he talks about transit. He shares rural transit's vitality on Twitter (@pnwtransitdaddy) and Instagram (@pnw_transit_daddy).

I met him at the Seattle Ferry Terminal at 5:30 a.m. on a Thursday. We were headed to Port Townsend for breakfast and would be back by early afternoon. The route he planned for us (using Google Maps) involved taking the ferry to Bainbridge (round-trip ticket: \$8.50), catching a Kitsap County route 390 bus to Poulsbo outside the Bainbridge Island Ferry Terminal (ORCA card accepted), arriving at the North Viking Transit Center and catching the Jefferson County route 7 bus (\$2.50 for a day pass), arriving at the Haines Place Park and Ride in Port Townsend, and then catching the 11 bus to Port Townsend's waterfront. Even though we were traversing three counties and several different transit agencies, the whole trip out there would take only two hours.

We grabbed seats at the front of the ferry, the blackness of the too-early sky reflecting images of ourselves back to us in the window. The military was a different time for Darron. He owned a Dodge Charger, he said, laughing and recoiling at the memory. He started to view the world differently when he sold his car.

"These rural-transit agencies are great," he said, grinning. Jefferson County is his favorite. I would see why, he assured me. It was about the community on the bus system. Jefferson County buses only take cash, though. We slightly panicked when the ferry was almost to Bainbridge and we couldn't find an ATM and the cafe didn't give cash



PHOTOS COURTESY OF NATHALIE GRAHAM

Pacific Northwest Transit Daddy, aka Darron, in Port Townsend (top). Nathalie Graham on a Kitsap County bus (left). The Bainbridge ferry (above).

back. There wouldn't be a lot of time to find cash because Kitsap Transit makes bus connectivity from the ferry terminal a breeze. A bus would be ready and waiting—and if we missed it, the rest of our precisely mapped-out schedule would be blown.

I had \$6 in my wallet. "That will cover both of us for the whole day," Darron said. He went to fill up his thermos with hot water. He likes to bring orange rhubarb tea on these trips and mix it with some Brown Sugar Bourbon.

Outside the island ferry terminal, Darron pointed out the minimal signage. It was unclear where exactly to stand. But the 390 arrived three minutes later, and after we boarded, Darron chatted with the driver.

It was a 20-minute drive to the North Viking Transit Center in Poulsbo. Darron pointed out that the bus stops along the route were darkly lit, unsheltered, and often in ditches or bushes. While rural-transit routes are great and community-focused, they suffer

from a lack of funding—a situation that will be made much worse if Tim Eyman's transit-gutting I-976 isn't defeated in the courts.

Darron talked with one man about his commute, and added that we were just up here joyriding to Port Townsend for the day. "Ah, that's a great way to see all the microclimates in the region," the man mused. "And reminds me of when I hopped on a bus in Hong Kong on a whim just to see the city."

Our next leg was on the Jefferson County route 7 bus. The fog clung thickly to the trees. The sky was starting to lighten. We crossed the Hood Canal Bridge four minutes after sunrise. The clouds were tinged with a delicate pink.

It felt euphoric to climb up and up the winding roads, dense green rushing past the windows, as the world came to life. We crept past sleepy rural towns where individual houses seemed to kiss the water's edge. There was the library, Darron pointed out, where many residents got their internet.

The best part was, I didn't have to worry about anything. The driver had it all under control. My favorite part of any kind of trip is the traveling, for whatever reason. I love the feeling of being en route, of having nowhere else I could possibly be but getting to a destination, and nothing to worry about

but entertaining myself.

By the time we got to the Port Townsend transit center (where the McDonald's and Safeway serve as waiting rooms for passengers), it was a little past 8 a.m. We caught the 11 bus to the waterfront. It was filled with locals joking with each other. Darron engaged with them, as he engages with everyone he meets while riding transit. At one point, the jokes centered on the bus being a party bus.

"Hey, Doug, can we get a little disco?" a man in the back yelled. Doug flashed the interior bus lights and everyone cheered.

Port Townsend was eerily quiet. Apt for a weekday morning in winter. We ducked into a little coffee shop on the water and had a weird breakfast of cheese-covered hot dogs. Darron showed me what he carries in his transit bag: hand sanitizer, his wallet, his ORCA card, a rain jacket, his water bottle, a spare battery, headphones, and more. Sometimes he'll bring wine or coffee or a book.

On our way back to Seattle, we found ourselves on a completely empty route 7 bus. Jefferson County just added these mid-day-route times, Darron said. We sprawled out. I put on my headphones and cracked a new book. Darron waded up to chat with the bus driver. I couldn't focus much on my book since the Cascades were poking out of the clouds. It was the first time I'd seen the mountains after a nearly two-week stretch of rainy days.

A woman got on. She asked me for a pen. We ended up chatting for the rest of the ride. On this day, I talked to more people on public transit than ever before. Or, really, strangers in general, thanks to Darron. The woman wrote down Darron's tea-and-bourbon combo to try out for herself later.

The only low point of the day was when we got back to the Poulsbo transit station and had to wait 30 minutes for the bus to the Bainbridge ferry. We got to the ferry right before it boarded and sailed back to Seattle, the caps of mountains on either side of Puget Sound shining. Mount Rainier broke through the clouds as if to say a quick "Whaddup."

"I can't believe I live here," Darron murmured. "We're so lucky." ■

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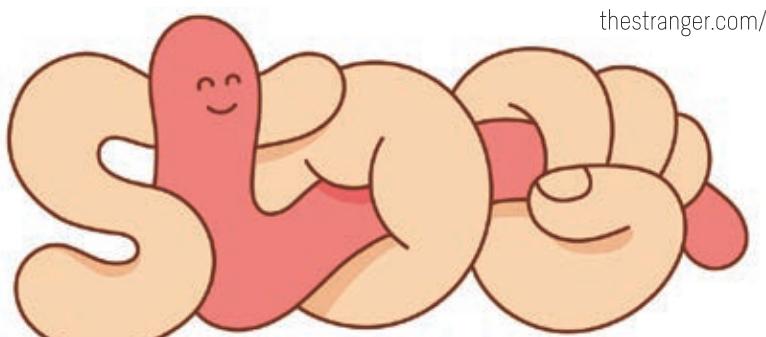
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Governor Jay Inslee is third on our list of the most powerful elected officials.

LESTER BLACK

Most Powerful Politicians

Among local leaders, who's got the clout?

BY ELI SANDERS

Abunch of incredibly talkative people represent your interests at all levels of the American power structure. If you live in Seattle, at least 27 people take care of civic business for you: one mayor, nine Seattle City Council members, one King County executive, nine King County Council members, two representatives to the Washington State Legislature (representing your district), one state senator (representing your district), one governor, one congresswoman (or congressman, depending on your Seattle neighborhood), and two US senators.

And that's not even mentioning an elected state attorney general (who's sued Trump more times than we can count), plus a ton of nonpartisan elected judges working in places that range from Seattle Municipal Court (where you go to contest traffic tickets) to the fancy Temple of Justice in Olympia (our state supreme court).

So who's the most powerful among them? That answer shifts all the time, but if you're asking me right this minute:

1. US SENATOR PATTY MURRAY (Democrat) Patty "Mom in Tennis Shoes" Murray is the senior United States senator for Washington State. She was the first woman ever to represent Washington in the Senate, she's been on the job for more than 25 years, and she's helped bring home everything from Obamacare to light-rail funding. She's a no-nonsense, nuts-and-bolts, get-it-done kind of person and she's only five feet tall (in tennis shoes).

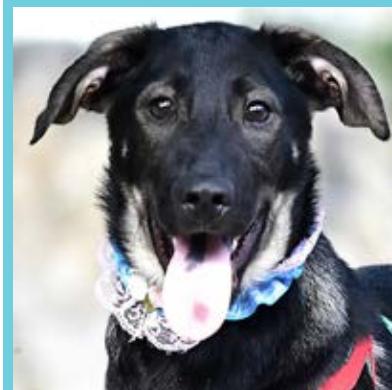
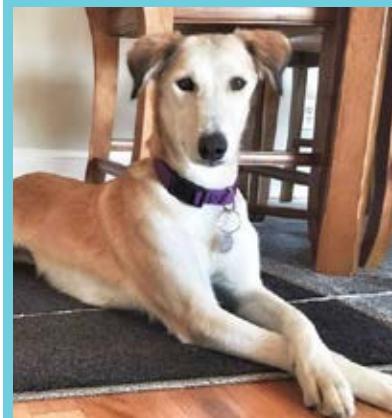
2. CONGRESSWOMAN PRAMILA JAYAPAL (Democrat) The first Indian American woman ever elected to the United States House of Representatives, Pramila Jayapal sits on the powerful House Judiciary Committee, which delivered the articles of impeachment against President Donald Trump. She's also a force on Twitter, a reliable standout in hearings, and "a bit like water on a rock," as Jayapal put it to *The*

Stranger last year. "I believe in erosion."

3. GOVERNOR JAY INSLEE (Democrat) He ran for president, he looked like he was actually having a good time, he forced climate change onto the debate stage, he peaced out at a respectable hour, and now he's back to full-time governor-ing here in Washington State—while gearing up to run for a *third* term. Jay Inslee has had some hits (a moratorium on the death penalty, tireless advocacy for a green economy) and some misses (giving Boeing a record \$8 billion in tax breaks in 2013), but he's probably going to win in 2020.

4. ATTORNEY GENERAL BOB FERGUSON (Democrat) Like we said, we can't keep count of all the times Attorney General Bob Ferguson has sued the Trump administration (over the environment, immigration, guns, and more). But you can be sure that Ferguson, whose résumé includes "internationally ranked chess master," is keeping a list. The most recent, publicly available version of the list that we could find was released in September, on the occasion of Ferguson's 50th lawsuit against the president. At the time, AG Ferguson noted that he "has not yet lost a case against the Trump administration."

5. COUNCIL MEMBER KSHAMA SAWANT (Socialist) Seattle's big-business community hates her and has spent millions to defeat her, but Seattle socialist Kshama Sawant keeps on winning elections (three at this point) to the Seattle City Council. Now, fresh off her most recent victory, Sawant is gunning for a new tax on Amazon and other local corporations that she says are trampling the working class and being tightfisted with their excessive riches. Over the years, she's called for nationalizing Boeing, backed Jill Stein for president, and been accused of letting the Socialist Alternative party control her council vote, but she's pretty much not apologizing for anything, ever. ■



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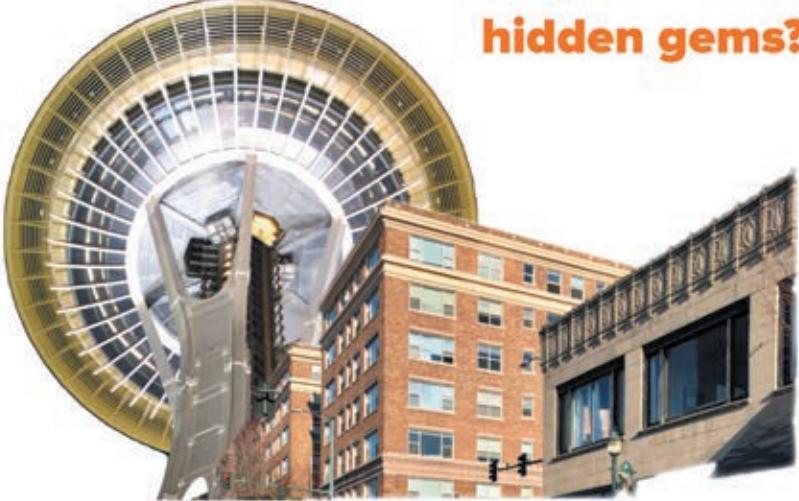
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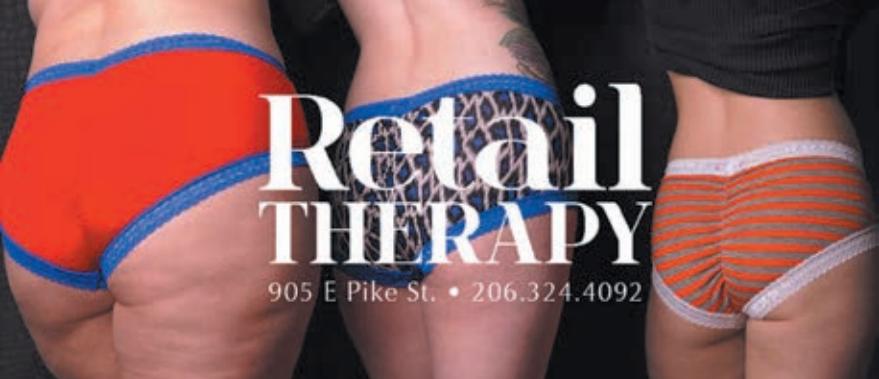
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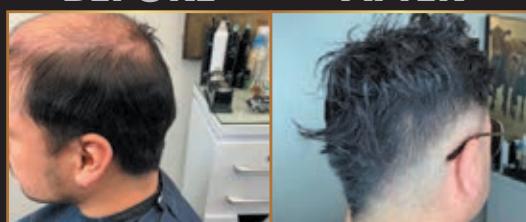
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Do Shit Alone

Having no one to go to a show or gallery or movie with isn't a good excuse to not do it.

BY JASMYNE KEIMIG

Seattle can be a dreary, lonely place. There is, of course, the myth of the Seattle Freeze, a phenomenon where newcomers to the area have trouble making new friends with Seattleites because we do not want to talk to people we don't already know. While I do think the hype around the Freeze is overblown—Seattle people *are* friendly, just extremely flaky—the gloomy skies and rain sometimes ensure that new acquaintances would rather just stay inside and watch Gwyneth Paltrow make her employees stick weird things into their vaginas instead of trying that new bar on the corner.

In my opinion, having no one to go to a show or gallery or movie with isn't a good excuse to not do something. Seattle is a paradise for loners. There are all kinds of things here a person can enjoy on their own. This isn't a call or plea for social isolation, but rather a call to embrace being alone.

Not forever, obviously. But in order to get to know a city—to truly begin to understand the things that make it great and awful—there needs to be an intimacy between citizen and city. Arriving somewhere without friends or an acquaintance opens up the possibility

for connections that might not otherwise be made. You can form a relationship or familiarity with a space no one else has to know about. You don't have to explain it to

God, there's nothing better than riding a ferry alone.

anyone. And I think that's what makes living here amazing. If you're looking for some inspiration for what to do alone, I've got you.

Go see a movie alone. This is perhaps the easiest outing to accomplish by yourself. The darkness ensures no fidgety awkwardness, as everyone else will be focused on the big screen anyway. There is Beacon Cinema in Columbia City and Grand Illusion in the U-District for well-curated art-house and indie films; SIFF Cinema Egyptian on Cap-



Self-portrait of the author in a mirror at Cafe Allegro.

JASMYNE KEIMIG

itol Hill and SIFF Cinema Uptown in Lower Queen Anne for new releases and foreign films; Regal Meridian if you want to sit in a recliner downtown; and AMC Pacific Place when you want to watch a movie inside a mall. Get a beer and settle into a collective viewing experience.

Take a ferry alone. God, there's nothing better than riding a ferry alone. I think it's important for Seattleites to commune regularly with Puget Sound. Depending on which route you take, there's a solid hour where you can pretend you've spent your whole life on that ferry, cuddling up in one of the sun-soaked booths with a book or taking in the views (and wind) from the outer decks. There's no need to spend a whole day exploring Bainbridge, Bremerton, or Kingston (if you don't want to). The ticket is round-trip fare, so you can get off the ferry and then get right back on and you don't have to pay on the way back. It's all about the journey, isn't it?

Go on a really long walk alone. De-

spite the weather, Seattle is an immensely walkable city. Paved sidewalks run alongside bodies of water, trees, hills with vistas of the mountains, the skyline, and the Space Needle. While walking in someone else's company is always nice, going it alone opens up a possibility of peeking into a store you might not know you're going to like or changing the destination of your walk. One of the best walks in the city is north from Capitol Hill to the outer edges of the U-District. You can stop and get snacks along Broadway, smoke a joint while sauntering down some of the neighborhood footpaths, watch the boats float by as you cross the University Bridge, and then rent a movie from Scarecrow Video. Pro tip: Make sure your walk ends close to public transit so you can bus back home.

Eat alone. This is absolutely the most difficult task to accomplish alone, but also the most rewarding when you decide not to give a fuck. I think it's best to start with

fast-casual spots, like Ramen Danbo on Capitol Hill or the Freya Cafe inside the National Nordic Museum in Ballard, where you can eat quick and dip if you feel hot from everyone's eyes on you (they're not looking at you, FYI). Bring a book or save a long-form article on your phone to scroll through if you find turning all your attention toward one object anxiety-calming. And if the place has a bar, even better.

Go to a concert alone. This is probably one of the few things I sometimes *prefer* to do alone. You can show up an hour early to grab a seat at the bar to people watch, or dip in the middle of the headliner's set if you're feeling tired. You don't need another person to help you feel the music. While venues like the Showbox, Neumos, Columbia City Theater, and the Crocodile are nice, I've found that house/techno venues like Re-bar, Kremwerk, and Monkey Loft are good for loners, too. Though DJs are on a stage in front of a crowd, there's less pressure to stand and engage them in a certain way. You can dance, swirl, and sweat as you please, without worrying about bumping into cuddling couples swaying to the music.

Look at art alone. This is for when you're feeling pensive and want to strap yourself into someone else's brain for a minute. There are mainstays like the Seattle Art Museum downtown, the (free) Frye Art Museum on First Hill, and the Henry Art Gallery in the U-District—but, when going solo, smaller galleries are your best bet. Art galleries in Seattle are criminally under-attended, despite the fact that smaller venues for seeing local art are free to enter without pressure to buy anything. Often, gallery owners spend a lot of time inside the gallery alone and would be more than happy to talk about the art on view with you.

If you're feeling a redbrick vibe, Greg Kucera Gallery, Linda Hodges Gallery, Stonington Gallery, and Koplin Del Rio have regularly excellent shows in Pioneer Square. On Capitol Hill, places like the Factory and Roq La Rue host offbeat and exciting exhibitions. There are a bunch of wonderful venues sprinkled throughout the city, ready to welcome you, and only you. Get out of your chair, walk outside, and start looking around. ■

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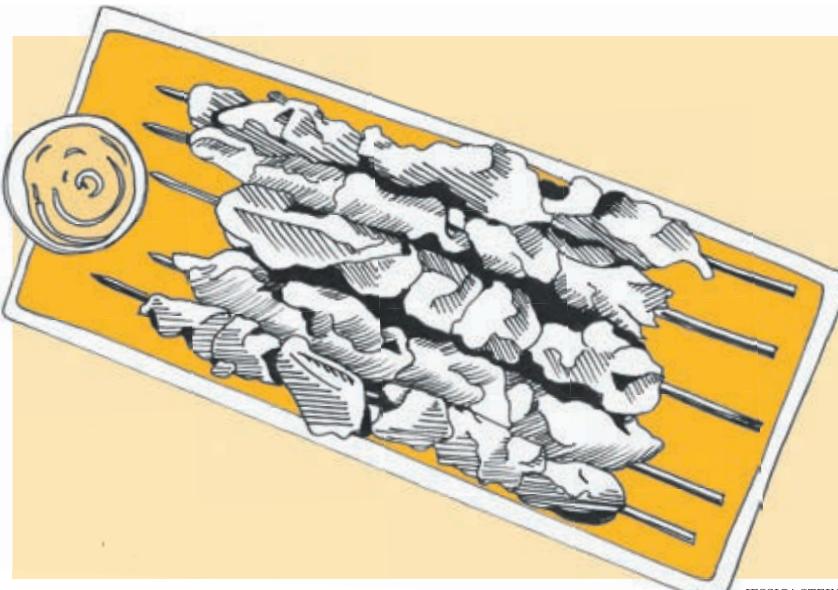
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Teriyaki is an almost religious institution for a generation of Seattleites.

JESSICA STEIN

Seattle's Comfort Food

The local tradition around teriyaki began with Toshi Kasahara in 1976.

BY LESTER BLACK

Philly has cheesesteak. Chicago has deep-dish pizza. And Seattle has... teriyaki.

If you're new to town, this might surprise you. Yes, we have truly local ingredients, like salmon and geoducks, and local spins on food staples, like the Seattle dog (a hot dog with cream cheese and sautéed onions). And yes, the word "teriyaki" is used on menus from its native Japan to New York City. But no dish holds the title of Seattle's favorite comfort food more than teriyaki.

There are some simple rules to teriyaki in Seattle: It starts with deboned chicken thighs that have been marinated for days in a sweet soy, ginger, and garlic marinade, and then grilled until the marinade's sugars caramelize on the thigh's skin. That thigh is then sliced up and served on bountiful beds of perfectly cooked Calrose rice next to a simple cabbage salad. Then the whole thing is wrapped up with one final touch: It must be cheap.

Affordability has been key to teriyaki ever since Toshi Kasahara opened Seattle's first teriyaki restaurant in 1976. According to a review in the *Seattle Times*, a meal at "Toshi's Teriyaki Restaurant" included marinated chicken on skewers with rice, salad, and a cup of tea for only \$1.85, which was cheap even by 1970s standards. It's now called Toshi's Teriyaki Grill.

It wasn't long before Toshi was opening more teriyaki shops, slowly changing his style from skewered chicken (similar to the yakitori style of Japanese grilling he was emulating) to half chickens to the aforementioned deboned chicken thighs, which have become the standard for Seattle teriyaki.

Other entrepreneurs, increasingly from the Korean immigrant community, followed Toshi's lead and started opening teriyaki shops until eventually you could find a teriyaki shop in every strip mall in the Puget Sound area. Teriyaki, which at this point was essentially Americanized Japanese

food made by Korean immigrants for a largely white clientele, had suddenly become a quintessential part of Seattle.

I recently caught up with Toshi at his small teriyaki shop in the suburb of Mill Creek. Toshi franchised his shops in the 1990s but later shut the franchise down after he realized he would rather cook food than manage people ("It's easy to tell people they are doing a good job, but it's not easy telling them they are doing something not good"). He told me that when he opened his first restaurant, he was simply modifying a Japanese cooking style, changing the protein from fish to chicken, in an affordable package.

"When I was growing up, I actually cooked fish with teriyaki, so it's nothing I created," Toshi said. "I just wanted to have my own business."

It's not hard to see why teriyaki became the staple comfort food of Seattle. The rice fills you up, the sweet and savory chicken satiates, the salad provides crispness and greenery. Teriyaki shops form a bedrock of the community; I once saw an old Korean teriyaki shop owner cry when one of her young patrons left for college.

Teriyaki shops are almost religious institutions for a certain generation of Seattleites, but as Seattle rapidly grows wealthier, some shops across the city are closing. It seems like New Seattle has less desire for a humble meal like teriyaki. Fortunately, there are still ample teriyaki opportunities. Some local favorites include Midori Teriyaki on Howell Street in South Lake Union, Ballard Choice Deli & Grocery on Eighth Avenue Northwest, or Teriyaki 1st on University Way in the University District.

Or you could head to Mill Creek and try the original. The 70-year-old Toshi told me he doesn't have any plans to quit making grilled chicken anytime soon.

"As long as I can move, I'll be doing it," Toshi said. "I really don't have anything else to do." ■

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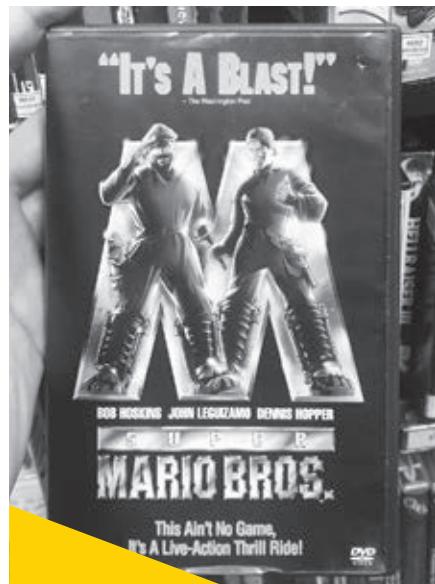
BY CHASE BURNS

Congrats, you're surviving the "streaming wars." We are living through a time when there are *hundreds* of streaming services to choose from in the United States. Disney+, Peacock, and HBO Max are the big, flashy new ones, but nearly any niche interest can be satisfied through a streaming option. Do you like kung fu? Try HI-YAH! Obsessed with British TV? You've got *two* services just for that: Acorn TV and BritBox.

But the great fraud of our streaming age is the illusion of infinite content. We've done away with physical media because we've become convinced that the internet, with its hundreds of streaming services, contains *everything*. But anyone who has been to Seattle's Scarecrow Video knows that this isn't true.

Scarecrow, the largest video library *in the world*, is a national treasure right in our backyard. Its library currently has around 132,000 titles for rent. Netflix, according to a recent count from the *Wall Street Journal*, has around 7,000 titles available online. Amazon's Prime Video, while roughly nine times larger than Netflix, still only offers half of what you find in Scarecrow's library. (Most of Amazon's library is also user uploaded, making it more like YouTube than a traditional streaming service.) Scarecrow estimates that to substitute its offerings with streaming services, you'd need 10 different services, it would cost \$100 per month, and you'd still get only one-third of their whole catalog.

Let's dip into three rare titles that are totally unstreamable—meaning you can't stream, rent, or buy them on major streaming platforms—but are available for rent at Scarecrow.



SUPER MARIO BROS. (1993)

The concept of a "guilty pleasure" is stupid—if you like something, you like some-

thing. But if I had to have a guilty pleasure, it would be *Super Mario Bros.* The early '90s live-action adaptation of the popular video game franchise follows John Leguizamo as Luigi and Bob Hoskins as Mario as they plumb their way to saving the world. Cool guy Dennis Hopper plays the main villain. Everything is very stylized and weird.

I'm pretty sure this movie is an early gay root for me. In this *Super Mario Bros.*, Mario

Scarecrow, located in the U-District, is the largest video library *in the world*.

is Luigi's daddy. Mario likes muscle-women who can slap him around. Luigi is both trade and a twink. Fiona Shaw is in the movie, too, and sports a witchy sensuality. My eyes were WIDE when I was watching this as a kid. Don't get me started on the dinosaurs.

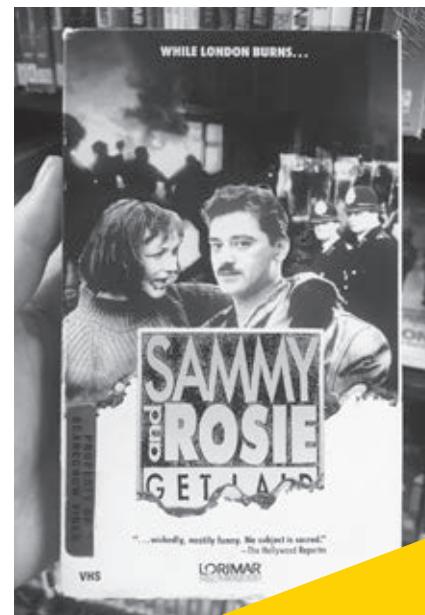


THE DOOM GENERATION (1995)

Sarcastically taglined as "A Heterosexual Film by Gregg Araki," *The Doom Generation* is a steamy, misunderstood bisexual piece of trash. In *The Scarecrow Video Movie Guide*, Matt Lynch argues that "this film should be wiped from existence—the negative burned, all tapes and DVDs destroyed, and any memory, good or ill, of this piece of shit exiled into the void for all eternity." A sizzling take I disagree with but love.

Thankfully, Scarecrow didn't take his recommendation. The film's plot is like that of Sartre's *No Exit*, but with hot bi boys with pouty lips who bone a volatile early-career Rose McGowan—and each other. All together! It opened a few months after *Clueless*, and it's helpful to think of this ennui-filled mess

as a foil to that pop sensation. While most filmmakers aim to create films that are the pinnacle of their genre, Araki is comfortable exploring a genre's very bottom, its nadir. And we all know bottoms need exploration, too.



SAMMY AND ROSIE GET LAID (1987)

I love director Stephen Frears (*Dangerous Liaisons*, *Florence Foster Jenkins*, *Philomena*), but I especially love his earlier work with screenwriter Hanif Kureishi. The pair made two extraordinary movies: first, *My Beautiful Laundrette* in 1985, which features Daniel Day-Lewis playing a character in an interracial gay relationship, and then *Sammy and Rosie Get Laid* in 1987, a film featuring freaky straights in a burning London. *My Beautiful Laundrette* is lauded, but *Sammy and Rosie Get Laid* is nearly lost, which is upsetting.

I could write 1,500 words on this film, but I don't have much space so I'll stick with one point. When the film's main character, Sammy, a Pakistani, is told by his father to leave England and return home, he delivers an iconic line: "We love our city and belong to it. Neither of us are English; we're Londoners, you see." It's a love letter to London, a reminder that some of us pledge allegiance to city before country.

But the film's London is so different from Seattle. The sexiest character in *Sammy and Rosie* happens to live in a homeless encampment (one that gets swept up, too). Even though he's without a home, he's still portrayed as sexy, radical, progressive, even aristocratic. His financial condition isn't a personal failure. It isn't the fault of London, either. Rather, those who rule the city are responsible. Sammy's London is a long way away from Mayor Durkan's Seattle. ■

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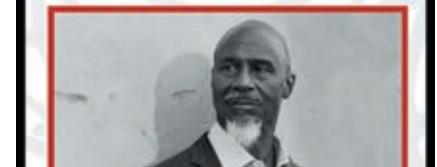
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Free Will Astrology

BY ROB BREZSNY

February 12–18

ARIES (March 21–April 19): Now that she's in her late forties, Aries comedian and actor Tig Notaro is wiser about love. Her increased capacity for romantic happiness has developed in part because she's been willing to change her attitudes. She says, "Instead of being someone who expects people to have all the strengths I think I need them to have, I resolved to try to become someone who focuses on the strengths they do have." In accordance with this Valentine's season's astrological omens, Aries, I invite you to meditate on how you might cultivate more of that aptitude yourself.

TAURUS (April 20–May 20): Taurus artist Joan Miró loved to daub colored paint on canvases. He said he approached his work in the same way he made love: "a total embrace, without caution, prudence thrown to the winds, nothing held back." In accordance with astrological omens, I invite you to invoke a similar attitude with all the important things you do in the coming weeks. Summon the ardor and artistry of a creative lover for all-purpose use. Happy Valentine Daze, Taurus!

GEMINI (May 21–June 20): In 1910, Gemini businessman Irving Seery was 20 years old. One evening he traveled to the Metropolitan Opera in New York City to see an opera starring the gorgeous and electrifying soprano singer Maria Jeritza. He fell in love instantly. For the next 38 years, he remained a bachelor as he nursed his desire to marry her. His devotion finally paid off. Jeritza married Seery in 1948. Dear Gemini, in 2020, I think you will be capable of a heroic feat of love that resembles Seery's. Which of your yearnings might evoke such intensely passionate dedication? Happy Valentine Daze!

CANCER (June 21–July 22): I've been married twice, both times to the same woman. Our first time around, we were less than perfectly wise in the arts of relationship. After our divorce and during the few years we weren't together, we each ripened into more graceful versions of ourselves; we developed greater intimacy skills. Our second marriage has been far more successful. Is there a comparable possibility in your life, Cancerian? A chance to enhance your ability to build satisfying togetherness? An opening to learn practical lessons from past romantic mistakes? Now is a favorable time to capitalize. Happy Valentine Daze!

LEO (July 23–Aug 22): In 1911, the famous Russian poet Anna Akhmatova and the famous Italian painter Amedeo Modigliani were in love with each other. Both were quite poor, though. They didn't have much to spend on luxuries. In her memoir, Akhmatova recalled the time they went on a date in the rain at the Luxembourg Gardens in Paris. Barely protected under a rickety umbrella, they amused each other by reciting the verse of Paul Verlaine, a poet they both loved. Isn't that romantic? In the coming weeks, I recommend you experiment with comparable approaches to cultivating love. Get back to raw basics. Happy Valentine Daze!

VIRGO (Aug 23–Sept 22): [Warning: Poetry alert! If you prefer your horoscopes to be exclusively composed of practical, hyper-rational advice, stop reading now!] Happy Valentine Daze, Virgo! I hope there's someone in your life to whom you can give a note like the one I'll offer at the end of this oracle. If there's not, I trust you will locate that person in the next six months. Feel free to alter the note as you see fit. Here it is. "When you and I are together, it's as if we have been reborn into luckier lives; as if we can breathe deeper breaths that fill our bodies with richer sunlight; as if we see all of the world's beauty that alone we were blind to; as if the secrets of our souls' codes are no longer secret."

LIBRA (Sept 23–Oct 22): In the course of your life, how many people and animals have truly loved you? Three? Seven? More? I invite you to try this Valentine experiment: Write down their names on a piece of paper. Spend a few minutes visualizing the specific qualities in you that they cherished, and how they expressed their love, and how you felt as you received their caring attention. Then send out a beam of gratitude to each of them. Honor them with sublime appreciation for having treasured your unique beauty. Amazingly enough, Libra, doing this exercise will magnetize you to further outpourings of love in the coming weeks.

SCORPIO (Oct 23–Nov 21): [Warning: Poetry alert! If you prefer your horoscopes to be exclusively composed of practical, hyper-rational advice, stop reading now!] Happy Valentine Daze, Scorpio! I invite you to copy the following passage and offer it to a person who is receptive to deepening their connection with you. "Your healing eyes bless the winter jasmine flowers that the breeze blew into the misty creek. Your welcoming prayers celebrate the rhythmic light of the mud-loving cypress trees. Your fresh dreams replenish the eternal salt that nourishes our beloved song of songs. With your melodic breath, you pour all these not-yet-remembered joys into my body." (This lyrical message is a blend of my words with those of Scorpio poet Odysseus Elytis.)

SAGITTARIUS (Nov 22–Dec 21): The poet Virgil, a renowned author in ancient Rome, wrote three epic poems that are still in print today. His second was a masterpiece called the *Georgics*. It took him seven years to write, even though it was only 2,740 lines long. So on average, he wrote a little over one line per day. I hope you'll use him as inspiration as you toil over your own labors of love in the coming weeks and months. There'll be no need to rush. In fact, the final outcomes will be better if you do them slowly. Be especially diligent and deliberate in all matters involving intimacy and collaboration and togetherness.

CAPRICORN (Dec 22–Jan 19): [Warning: Poetry alert! If you prefer your horoscopes to be exclusively composed of practical, hyper-rational advice, stop reading now!] Happy Valentine Daze, Capricorn! I invite you to copy the following passage and offer it to a person who is ready to explore a more deeply lyrical connection with you. "I yearn to earn the right to your whispered laugh, your confident caress, your inscrutable dance. Amused and curious, I wander where moon meets dawn, inhaling the sweet mist in quest of your thoughts. I study the joy that my imagination of you has awakened. All the maps are useless, and I like them that way. I'm guided by my nervous excitement to know you deeper. onward toward the ever-fresh truth of your mysterious rhythms!"

AQUARIUS (Jan 20–Feb 18): Aquarian author Derek Walcott had a perspective on love that I suspect might come in handy for you during this Valentine season. "Break a vase," he wrote, "and the love thatreassembles the fragments is stronger than that love which took its symmetry for granted when it was whole." I urge you to meditate on how you could apply his counsel to your own love story, Aquarius. How might you remake your closest alliances into even better and brighter versions of themselves?

PISCES (Feb 19–March 20): Piscean poet Saul Williams wrote a meditation I hope you'll consider experimenting with this Valentine season. It involves transforming mere kisses into SUBLIME KISSES. If you choose to be inspired by his thoughts, you'll explore new sensations and meanings available through the act of joining your mouth to another's. Ready? Here's Saul: "Have you ever lost yourself in a kiss? I mean pure psychedelic inebriation. Not just lustful petting but transcendental metamorphosis, when you became aware that the greatness of this other being is breathing into you. Licking your mouth, like sealing a thousand fleshy envelopes filled with the essence of your passionate being, and then opened by the same mouth and delivered back to you, over and over again—the first kiss of the rest of your life."

Homework: Want to get married to yourself? Find the ritual at freewillastrology.com.

February 19–25

ARIES (March 21–April 19): Do you feel ready to change your mind about an idea or belief or theory that has been losing its usefulness? Would you consider changing your relationship with a once-powerful influence that is becoming less crucial to your lifelong goals? Is it possible you have outgrown one of your heroes or teachers? Do you wonder if maybe it's time for you to put less faith in a certain sacred cow or overvalued idol? According to my analysis of your astrological omens, you'll benefit from meditating on these questions during the coming weeks.

TAURUS (April 20–May 20): When she was alive more than 2,500 years ago, the Greek poet Sappho was so famous for her lyrical creations that people referred to her as "The Poetess" and the "Tenth Muse." (In Greek mythology, there were nine muses, all goddesses.) She was a prolific writer who produced over 10,000 lines of verse, and even today she remains one of the world's most celebrated poets. I propose that we make her your inspirational role model for the coming months. In my astrological view, you're poised to generate a wealth of enduring beauty in your own chosen sphere.

GEMINI (May 21–June 20): Have you ever dropped out of the daily grind for a few hours or even a few days so as to compose a master plan for your life? The coming weeks will be an excellent time to give yourself that necessary luxury. According to my analysis of the astrological opens, you're entering a phase when you'll generate good fortune for yourself if you think deep thoughts about how to create your future. What would you like the story of your life to be on March 1, 2025? How about March 1, 2030? And March 1, 2035? I encourage you to consult your soul's code and formulate an inspired, invigorating blueprint for the coming years. Write it down!

CANCER (June 21–July 22): Cancerian novelist William Makepeace Thackeray (1819–1875) is famous for *Vanity Fair*, a satirical panorama of 19th-century British society. The phrase "Vanity Fair" had been previously used, though with different meanings, in the Bible's book of Ecclesiastes, as well as in works by John Bunyan and St. Augustine. Thackeray was lying in bed near sleep one night when the idea flew into his head to use it for his own story. He was so thrilled, he leaped up and ran around his room chanting "Vanity Fair! Vanity Fair!" I'm foreseeing at least one epiphany like this for you in the next two weeks, Cancerian. What area of your life most needs a burst of delicious inspiration?

LEO (July 23–Aug 22): Who loves you best, Leo? Which of your allies and loved ones come closest to seeing you and appreciating you for who you really are? Of all the people in your life, which have done most to help you become the soulful star you want to be? Are there gem-like characters on the peripheries of your world that you would like to draw nearer? Are there energy drains that you've allowed to play too prominent a role? I hope you'll meditate on questions like these in the coming weeks. You're in a phase when you can access a wealth of useful insights and revelations about how to skillfully manage your relationships. It's also a good time to reward and nurture those allies who have given you so much.

VIRGO (Aug 23–Sept 22): Doom and gloom dominate the forecasts made by many prophets. They experience perverse glee in predicting, for example, that all the rain forests and rivers will be owned by greedy corporations by 2050, or that extraterrestrial invaders who resemble crocodiles will take control of the US government "for the good of the American people," or that climate change will eventually render chocolate and bananas obsolete. That's not how I operate. I deplore the idea that it's only the nasty prognostications that are interesting. In that spirit, I make the following forecasts: The number of homeless Virgos will decrease dramatically in the near future, as will the number of dreamhome-less Virgos. In fact, I expect you folks will experience extra amounts of domestic bliss in the coming months. You may feel more at home in the world than ever before.

LIBRA (Sept 23–Oct 22): I don't require everyone I learn from to be an impeccable saint. If I vowed to draw inspiration only from those people who flawlessly embody every one of my ethical principles, there'd be no one to be inspired by. Even one of my greatest heroes, Martin Luther King Jr., cheated on his wife and plagiarized parts of his doctoral dissertation. Where do you stand on this issue, Libra? I bet you will soon be tested. How much imperfection is acceptable to you?

SCORPIO (Oct 23–Nov 21): Scorpio comedian John Cleese cofounded the troupe Monty Python more than 50 years ago, and he has been generating imaginative humor ever since. I suggest we call on his counsel as you enter the most creative phase of your astrological cycle. "This is the extraordinary thing about creativity," he says. "If you just keep your mind resting against the subject in a friendly but persistent way, sooner or later you will get a reward from your unconscious." Here's another one of Cleese's insights that will serve you well: "The most creative people have learned to tolerate the slight discomfort of indecision for much longer, and so, just because they put in more pondering time, their solutions are more creative."

SAGITTARIUS (Nov 22–Dec 21): Philosopher Baruch Spinoza (1632–1677) developed a vigorous and expansive vision. That's why he became a leading intellectual influence in the historical era known as the Enlightenment. Because of his inventive, sometimes controversial ideas, he was shunned by his fellow Jews and had his books listed on the Catholic Church's Index of Forbidden Books. Despite the fact that he was a Sagittarius—a sign that astrologers regard as restless roamer and travelers—he rarely came out to play with anyone. He sometimes sealed himself away in his small attic room for months at a time. What should we make of that fact? I suspect that he loved taking wide-ranging journeys, like much of the Sagittarian tribe, but they were primarily in the inner realms. Since that will be your assignment in the coming weeks, I suggest you regard him as an inspirational role model.

CAPRICORN (Dec 22–Jan 19): "Absolute reason expired at eleven o'clock last night," one character tells another in Henrik Ibsen's play **Peer Gynt*. I'm happy to report that a different development is on the verge of occurring for you, Capricorn. In recent days, there may have been less than an ideal amount of reason and logic circulating in your world. But that situation will soon change. The imminent outbreak of good sense, rigorous sanity, and practical wisdom will be quite tonic. Take advantage of this upcoming grace period.

AQUARIUS (Jan 20–Feb 18): Renowned Aquarian composer Franz Schubert (1797–1828) created more than seven hundred compositions, some of which are still played by modern musicians. Many of his works were written on and for the piano. And yet he was so poor that he never owned a piano. If there has been a similar situation in your life, Aquarius—a lack of some crucial tool or support due to financial issues—I see the coming weeks as being an excellent time to set in motion the plans that will enable you to overcome and cure that problem.

PISCES (Feb 19–March 20): In 1908, British playwright W. Somerset Maugham struck it rich. Four of his plays were being performed concurrently in four different London theaters. If you were ever in your life going to achieve anything near this level of overflowing popularity or attention, I suspect it would be this year. And if that's a development you would enjoy and thrive on, I think the coming weeks will be an excellent time to set your intention.

Homework: I declare you champion, unvanquishable hero, and title-holder of triumphant glory. Do you accept? Testify at freewillastrology.com.

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Blunt Talk

BY KATIE HERZOG



NADIA_BORMOTOVA / GETTY IMAGES

Pelican Delivers operates in Bremerton, Silverdale, Shoreline, and elsewhere.

How One Company Gets Around Laws on Pot Delivery

Imagine for a moment that it's a Sunday morning and you spent the previous evening drinking poison. You have a headache the size of a freight train. Your stomach is upset, gurgling, and you're not sure if whatever is in there is going to come out of your mouth or your butt. You feel sick, awful, dead, and all you want is a little bit of weed to get you through this self-imposed illness.

Alas, you smoked the last of your weed a couple of days ago, and the only way you could safely leave your house at this moment is with a barf bag strapped to your neck. If you were in Colorado, California, Oregon, or one of the other states with legal weed delivery, you'd just open up an app and order, but, unfortunately for your hangover, you live in Washington State.

Washington may have been the first state to legalize cannabis, but unlike other states with recreational pot markets, our state has yet to pass legislation legalizing the good shit: home grows, consumption lounges, and weed delivery. Today, if you want to get pot delivered to your house in most of the state, your best bet is to bribe a friend to pick it up for you.

Unless, that is, you live in Bremerton, Silverdale, Shoreline, Yelm, or a handful of other cities in Washington where an innovative company has managed to get around the state prohibition on pot delivery by using a little creative thinking and a lot of technology.

Pelican Delivers, which officially opened last fall, is "kind of like Uber Eats but for cannabis," says Charity Holden, the company's chief marketing officer. They partner with retail pot shops and use independent contractors (i.e., drivers) to deliver their products to your home. For consumers, it's pretty simple: You place and pay for an order on Pelican's website, and a nearby driver retrieves your product and brings it to your house so

you can get stoned without putting on your shoes. If this seems like it shouldn't be legal, well, it is because, legally, Pelican is not a weed-delivery service but a tech company.

"We pay our drivers to complete the transaction in the store and to scan the customer's ID at the door," says Holden. "Because of the gifting law, the driver is able to gift half the legal limit, and what the customer is paying for is the in-store transaction and the scanning of the identification." This, apparently, makes delivery kosher, and Pelican has patented the software in the US, Canada, and the UK.

The driver gets paid 80 percent of every delivery fee, which is five dollars plus one dollar per mile. So for a five-mile trip, the driver would make eight dollars plus tip. It's not exactly get-rich money, but Holden says it's the largest payout for any sort of ride-share-type service. And for customers—especially those who can't leave their homes because their kids are crying or their head is in a toilet—it's not a bad deal, either. Convenience always has a price.

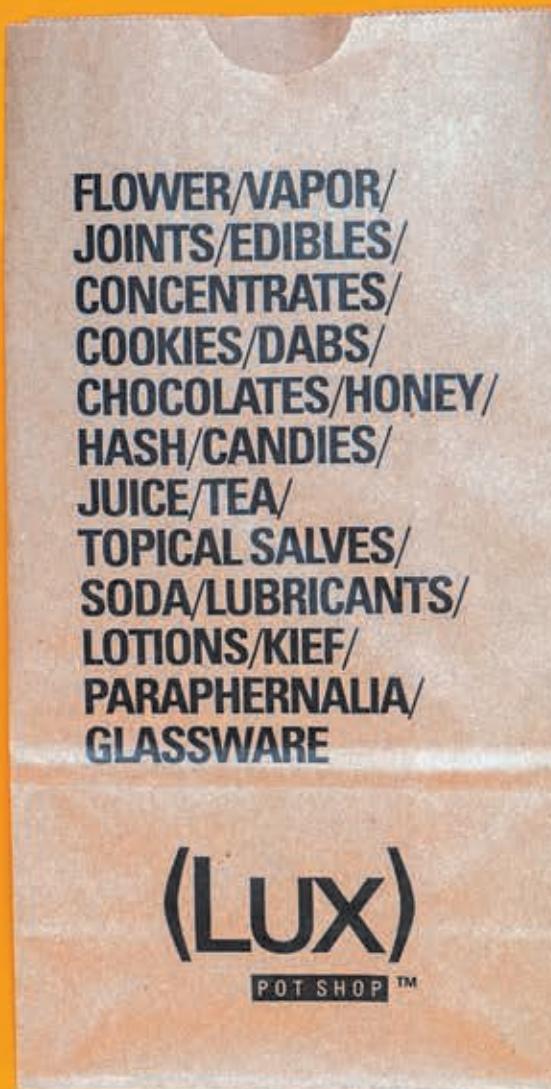
Pelican Delivers is technically a tech company, not a weed company.

Pelican has thoroughly vetted this with their lawyers, and because they are a software company and not a pot company, they are out of reach of the long arm of the liquor and cannabis board. But they may have some competition soon: A bill currently in the Washington State Senate would allow the smallest pot producers—those with 2,000 square feet of growing space or less—to sell directly to consumers at a retail location and allow for pot delivery. Until that passes, however, there's Pelican Delivers—if you're lucky enough to live in one of the select cities where it operates.

Asked if this service will ever be available in Seattle, the company says they're working on it. ■

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11

A map of Seattle and surrounding areas, including Edmonds, Bothell, Redmond, Kirkland, Issaquah, and Burien. The map highlights neighborhood markets with stars and labels: Ballard, Fremont, West Seattle, Columbia City, Green Lake Aurora, Green Lake Village, and View Ridge.

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Savage Love

BY DAN SAVAGE

The Girls

My boyfriend and I were having relationship issues until we tried something new: pegging. He wanted to try it, but he was afraid and sometimes said the idea disgusted him. Then we tried it, and it was better than normal vanilla or even kinky bondage sex. It was the most emotionally connected sex we've ever had. I actually pegged him three times in 24 hours. He says now he wants to be "the girl" in our relationship. He doesn't want to transition to become a girl, but to be more "the girl" sexually and emotionally. I see this as sexy and loving. I've always taken care of him in a nurturing way, but this adds so much more. I feel bad about sending this long story just to ask a simple question, but... how do I be more "the guy" for my boyfriend who wants to be more "the girl"? Not just sexually, but in everyday life?

The Boyfriend Experience

"It's amazing these two found each other," said Key Barrett, a trained anthropologist. "They communicate and obviously create spaces to be vulnerable together and explore."

Barrett has studied female-led relationships (FLR) and written books—fiction and nonfiction—about them, TBE, and his first concern was your boyfriend succumbing to "sub-frenzy," or a burning desire to realize all his fantasies at once. You guys aren't new to kink—you mention bondage—but you've found something that taps into some deep-seated desires, and you don't want to move too fast. "Pegging opened up a huge box of shiny new emotions and feelings," said Barrett. "That's great, but they should take it slow, especially if they want this dynamic to be a part of the day-to-day relationship."

You also need to bear in mind that pegging, while wonderful, won't solve your underlying (and unspecified) "relationship issues." Unless, of course, the issue was your boyfriend feeling anxious about asking you to peg him. If he was worried about walking back his previous comments, or worried you would judge, shame, or dump him over this, that could have been the cause of your conflict, and the pegging—by some miracle—was the solution.

But, hey, you didn't ask about those other issues—you didn't even name them—so let's focus on your actual question: you being "the guy" and your boyfriend being "the girl."

"The boyfriend wants TBE to be 'the guy' in the relationship to reinforce his desire to be 'the girl,'" said Barrett, "and she seems okay with this, although she does acknowledge that this would require more than the nurturing and caretaking she's already showed toward him. That's a valid concern. His desire to take the kink out of the bedroom and merge it with the day-to-day risks turning her into a kink dispenser. There's also the aspect of the boyfriend's gender stereotyping. Being dominant isn't unique to men, and being submissive isn't a 'feminine' trait. There are a lot of alpha men in FLRs

who shine in support roles for the women they trust. Female-led relationships don't rely on stereotypes. Indeed, they often flout them by relying not on stereotypical behaviors but on what is a natural dynamic for the couple. In that sense, each FLR is unique."

average-looking straight dudes: drab clothes, a week's stubble, bad haircut. Granted, nobody is obliged to announce their gender identity through clothing or grooming choices, but how is this guy not straight?

Perplexed



JOE NEWTON

While it's possible that "I want to be the girl" are the only words your boyfriend has to describe the dynamic that turns him on, for some men, sacrificing their "male" power and privilege is an intrinsic part of the eroticism of submitting to a dominant woman. And that's okay, too.

"If he legitimately wants to take on a role of supporting her and being her adoring submissive partner while thinking of that role as 'feminine,' it could work for them," said Barrett. "He might really enjoy supporting her decisions and being more of a domestic partner. She might enjoy the support and validation that comes from having a partner who revels in her successes and strength. This could fulfill the 'caring for him as if I were the boyfriend' portion (what a loving a statement!) while still feeling natural for TBE."

So how can you get started as "the guy" in this relationship?

"They should, again, start small," said Barrett. "Maybe delegate a few tasks that were 'hers' to him, and she can tell him *how* she wants them done," whatever it is (dishes? laundry? cocksucking?), "as this will help ensure the outcome they both want. I would also recommend they both read about what FLRs are and aren't. FLRs are often kink-friendly, but kink is not required. And they need to remember the key word in 'female-led relationship' is 'relationship.'"

You can follow Key Barrett on Twitter @KeyBarrettMSc.

I'm a woman, and I was contacted on an app by someone claiming to be a "guydyke." Based on their profile pictures, I was basically looking at a white, cis, masc-presenting man who's said he is queer but only attracted to women. And by masc-presenting, I mean I could not pick him out of a lineup of the most average of

"I happen to be one of those 'old-school' lesbians, despite not actually being what most consider to be old," said Arielle Scarella, a popular lesbian YouTuber (youtube.com/Arielle) with more than 600,000 subscribers. "Back when I was coming out in 2005, if a male person who lived as a man—a male who lived in such a way that he was *always* perceived to be a man—claimed he was a lesbian or a dyke, we'd shut them down. But in 2020, it's only acceptable to accept everyone for what they say they are. I disagree. Part of being a lesbian, being a woman, is also cultural and societal. It's not simply an identity. Living in the world as a woman *matters*. A biological male who presents as a man and has sex only with women will never know what it's like to be *treated* as a woman or a lesbian. He can identify however he likes, of course, but he will be perceived as a straight man who's fetishizing queer women."

I'm in my late 20s and genderfluid. I have a male physique, but at times I feel more feminine. I suddenly can't shake the desire to have more feminine breasts. I've been looking at women with C or D cups and wishing I had boobs that big. I've spent time looking into breast enhancement, but I live in the Midwest. It's not as bad as the South, but there are still plenty of people who believe violating gender norms is a sin. I guess I don't know what I'm trying to ask other than whether this is normal.

Bro Obsessed Over Bust Size

It's not normal—in the literal, non-pejorative sense—for an "assigned male at birth" person who presents as male to want to slap large boobs on his otherwise male-presenting physique. But so what? If you're worried about how your boobs will be received there in the Midwest, perhaps you could get yourself a pair of what drag queens call "chicken cutlets," i.e., silicone breast enhancers that tuck into a bra, and try wearing them out. For the record, kids, I'm not equating being genderfluid with drag, even though many drag queens (but not all) identify as genderfluid and many genderfluid people (but not all) do drag. (I never get tired of tap-dancing my way through this minefield.) But back when I was doing drag, BOOBS, a pair of chicken cutlets artfully placed under my pecs created a pretty realistic looking set of big ol' titties. Think of chicken cutlets as a temporary, nonsurgical breast-enhancement option—to test the locals as well as your desire to have breasts. ■

*mail@savagelove.net
@fakedansavage on Twitter*

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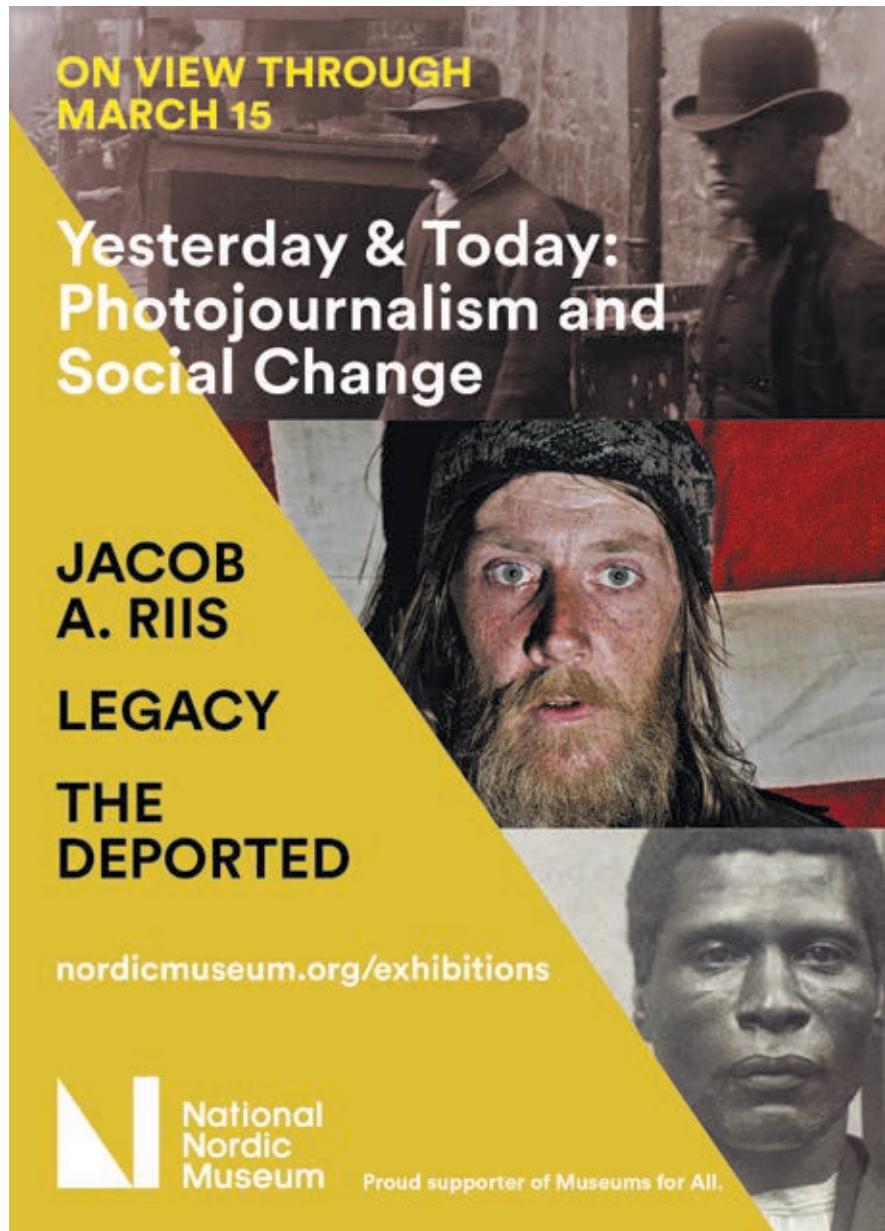
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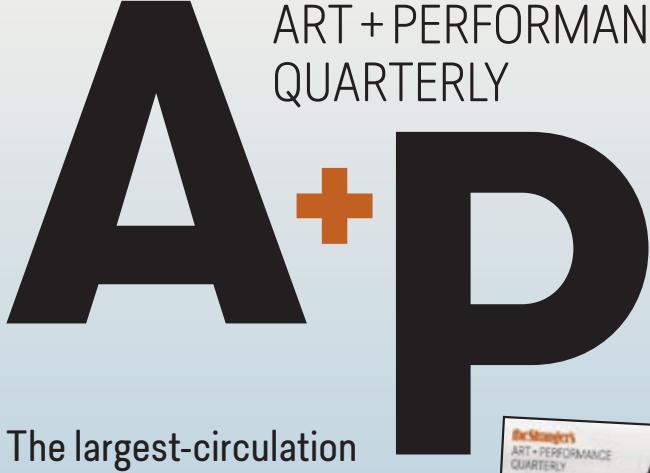
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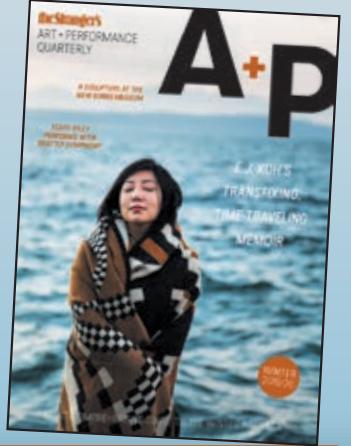
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Jacob Riis's Pioneering Photojournalism

The turn-of-the-century Danish American photographer documented the urban poor.

BY JASMYNE KEIMIG

If you've taken an art-history class in school, the name Jacob Riis, a forefather of modern photojournalism, probably rings a few bells.

Riis was a Danish immigrant who worked as an early "muckraking" newspaper reporter in turn-of-the-century New York

JACOB A. RIIS: HOW THE OTHER HALF LIVES
National Nordic Museum
Through March 15

City. He got his start as a police reporter in 1873, accompanying law-enforcement officials into slums in the Lower East Side filled with immigrants and poor and working-class people. Documenting the unsuitable and oppressive living conditions, Riis used his photos and articles to advocate for better housing and social reforms to benefit immigrants and the working class during his lifetime.

Many of his subjects weren't expecting (and hadn't asked) to be photographed.

The traveling exhibition that's up at the National Nordic Museum in Ballard shares its name with Riis's popular 1890 book *How the Other Half Lives*, an extension of his photojournalistic work. In one half of the exhibition space, reproductions of Riis's most well-known images are coupled with artifacts and

other material from the era.

There is a lot of didactic material in this show. A lot. Too much. While the charge of the Nordic Museum isn't limited to the display and preservation of art—they also educate on Nordic heritage—the quantity of explanatory wall text overwhelms the photography.

The legacy of Riis's work is rather sticky, and it's necessary to engage it correctly, so it's good to have detail and context. But the reproductions of his famous images are essentially obscured by verbiage. The design of the wall text doesn't help: The words are printed in white letters over a black background, and they are illuminated from a rather harsh angle. The exhibition's design means visitors are encountering these images in a manner completely divorced from their original context. In a book or a newspaper, the connection between text and image is a bit more stable, more controlled. In a busy gallery, it's easy for your eyes to skim and not linger on the work.

And then there are the issues of Riis's work itself. As the show is quick to acknowledge, Riis's methods and attitudes toward immigrants and poor people weren't always ethical or nuanced. A lot of Riis's photographs were revolutionary because he used—unusually for the time period—magnesium flash powder, which when ignited provided a flash big enough to illuminate the dark, squalid spaces people were occupying at the time. However, the flash set off tons of smoke, and many of his subjects weren't expecting (and hadn't even asked) to be photographed.



COURTESY OF THE MID AMERICA ARTS ALLIANCE

He used magnesium flash powder to illuminate dark, squalid spaces.

So in pictures like *Five Cents a Spot*, the men in the picture have their eyes half closed, reacting to the brightness of light and smoke. In *Lower Eastside Tailor Shop*, some of the subjects appear blurry, either turning around to look at the spectacle or ducking, attempting to hide from the camera. He'd often ask people for their names and stories only after invading their privacy. It was only in his later career that he learned to get to know his subjects' stories and then to ask

for their consent to have their portrait taken.

But Riis's influence is not to be disputed, and *How the Other Half Lives* gives us a glimpse into his legacy. The Riis exhibition is paired with *Legacy: Social Justice in Contemporary Danish Photojournalism*, a show of three contemporary Danish photographers—Lasse Bak Mejlvang, Sofie Amalie Klougart, and Magnus Cederlund—who are doing similar work in the photojournalism field across the world. ■

Top Picks

Ian McMahon: 'Aperture'

BY JASMYNE KEIMIG

MadArt rewards repeat visits. The concrete-floored gallery in South Lake Union challenges each artist it hosts to radically transform the space, making it virtually unrecognizable from exhibition to exhibition. I was reminded of this upon entering Ian McMahon's *Aperture* at MadArt recently, feeling transported to another space entirely. McMahon is a sculptor based in New York who creates impossibly suspended forms using plaster. He's not a stranger to Seattle, either. In 2014, his show at the now-closed Suyama Space in Belltown made waves when, during the closing reception, he dramatically destroyed his plaster sculpture of floor-to-ceiling curtains using a metal bar and gravity.

Aperture, however, is dramatic insofar as the space it takes up. McMahon sprayed cast plaster over inflated plastic molds, positioning

them within a wooden structure that makes the plaster pillows appear to be bulging out of it. It measures 15 feet tall and looks believably plush. Sitting squarely in the middle of the space, the work pushes visitors to admire it while circling the outer edges of the gallery. The front desk has

extra pieces of sculpture for visitors to fondle, anticipating the magnetism of the material. What distinguishes this piece from his others is that you have a chance to view the interior of the structure. It's cavernous; I like the projected filled-ness of the plaster pillows from the outside contrasted



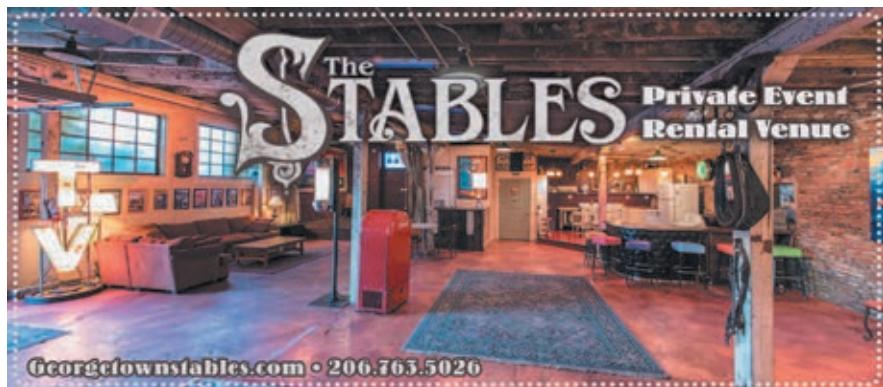
JAMES HARNOIS

with its hollow guts. The sculpture's construction is more apparent, giving you a glimpse at McMahon's hand while also understanding its temporality in the space. (On view through March 28, MadArt Seattle, Tues-Sat, free).

CLOSING SAT FEB 29

Marisa Williamson: 'The Angel of History' and 'The Runaway'

The Jacob Lawrence Gallery and SOIL are coming together again to honor and exhibit the work of a resident Black artist. This year, the resident is Marisa Williamson, a New York-based artist who examines history, race, feminism, and technology through video, performance, and sculpture. Some of her most fascinating pieces involve Sally Hemings, an enslaved woman and mistress owned by Thomas Jefferson, and the connections she makes between Hemings's experience and present-day conversations around race. Williamson will bring two different shows that will explore the past, not as it was, but, to quote Walter Benjamin



THINGS TO DO → Art

"as it flashes up in a moment of danger." (Jacob Lawrence *Gallery and Soil*, free.) **JASMYNE KEIMIG**

FEB 24 - MARCH 16

Emily Gherard in Residence

Emily Gherard's paintings have immense feeling. Using processes that inscribe and carve as well as paint, her abstract, moody paintings *contain*. A spirit, a feeling, a movement. Something not quite capturable, but certainly present beneath

the buffed paint and etchings. In her nomination for the 2014 Genius Award, former *Stranger* art critic Jen Graves wrote, "People keep returning to the oddball magnetism of Gherard's art, because it is such queerly, fundamentally good company for humans." I'm inclined to agree. During this residency at Oxbow, Gherard will be developing new work in the high-ceilinged white-walled space. (Oxbow, various dates, free.) **JASMYNE KEIMIG**

MORE TheStranger.com/Art

More Picks

MUSEUMS

Agnieszka Polska: *Love Bite*
Frye Art Museum, Feb 15–April 19, Tues–Sun, free

Face First
Bainbridge Island Museum of Art, daily, free, through Feb 23

Jite Agbro: *Deserving*
Bainbridge Island Museum of Art, daily, free, through Feb 23

GALLERIES

Anders Bergstrom
Greg Kucera Gallery, Tues–Sat, free, through March 26

Crystal Worl: *On the Water*
Stonington Gallery, daily, free, through Feb 29

Emily Tanner-McLean: *Rose/rose/rose/rose*
Vestibule, Sat–Sun, free, through Feb 16

Exploring Passages
Within the Black Diaspora
Photographic Center Northwest, Mon–Thurs and Sat–Sun, free, through March 21

Gabriel Fernandez and Lisa Golightly
Linda Hodges Gallery, Tues–Sat, free, through Feb 29

Heartbreak Science Fair
Vermillion, Feb 13–March 7, Tues–Sun, free

Jay Stern: *I Remember Feeling Far*
Specialist, Sat, free, through March 21

Jessica Cantlin: *Latitude*
Winston Wächter Fine Art, Mon–Sat, free, through March 10

Pao Houa Her and Sadie Wechsler: *The American War*
King Street Station, Tues–Sat, free, through March 21

Peggy Murphy: *The Still Life Question*
Shift, Fri–Sat, free, through Feb 29

Shaun Kardinal: *Present Tense*
J. Rinehart Gallery, Tues–Fri, free, through Feb 15

Tara Flores: *Subtle Matter*
J. Rinehart Gallery, Feb 22–April 4, Tues–Sat, free

Warren Pope: *Red Lines, Blood Lines*
Vashon Center for the Arts, Tues–Sat, free, through Feb 29

Yunmi Her: *Natural Individuals*
Jack Straw New Media Gallery, Feb 14–March 27, Mon–Fri, free

ART EVENTS

Capitol Hill Art Walk
Capitol Hill, Thurs Feb 13, free

Community Day
Frye Art Museum, Sat Feb 22, free

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LoveCityLove, Sat Feb 22, \$20 donation

MORE EVENTS TheStranger.com/EverOut



THINGS TO DO → Performance



Comedians Jess Salomon and Eman El-Husseini are married to each other. MIKE BRYK

Middle East Comedy Summit

A Jewish lesbian and a Palestinian-Muslim dyke walk into a club...

BY DAVE SEGAL

Bucking decades of Palestinian-Jewish conflict, comedians Eman El-Husseini and Jess Salomon have achieved a peaceful accord onstage and off. Their brilliant comedy duo, the El-Salomons, revolves around the women's marriage and the cultural and religious differences that mark their respective ethnicities.

The fact that they're lesbians and El-Husseini is Muslim adds yet more layers of rebelliousness to their act.

THE EL-SALOMONS
Thurs Feb 20,
Laughs Comedy
Club, 8:30 pm,
\$10 adv/\$15 DOS

Their is such an unlikely scenario, it almost seems as if they got hitched in order to mine such a union's potential mother lode of humor. But no. Spoiler alert: They married for love.

"We're very lucky that we got to fall in love with each other, considering how our identities are constantly a current event," El-Husseini says in a phone interview. "Just by living our life [we think], 'Oh my god, this is so great; we should include this, we should tweet this, we should turn it into a cartoon.' It comes naturally."

El-Husseini and Salomon met in a Montreal comedy club in 2009. El-Husseini was further along in her comedy career, whereas Salomon had recently left her job as an international war crimes lawyer in The Hague. "I did suspect that when I first met Jess that she might have been a Mossad agent coming to sabotage my career," El-Husseini quips. "I was in very good shape at the time," Salomon admits.

In one of her sets, El-Husseini related, "It's a beautiful love story. [Jess] makes me go through checkpoints in my own apartment." In a television appearance, El-Husseini joked that Palestinians are "the only ethnic minority that gets excited when a racist tells us to go back to our own country."

Despite the obvious affection, their creative life has not been conflict-free. El-Husseini says the first six months of their

creative partnership "were a nightmare. Our work ethic is completely different."

"I work hard. I was a lawyer and I finished college and everything," Salomon states.

"I rely on talent," El-Husseini retorts. "I dropped out of college to pursue comedy. She's type A, and I'm not even a letter. But when we had to start working together, I was like... I've been doing my own thing for like 12 years. Now I'm gonna have her boss me around in comedy?"

While El-Husseini and Salomon are gradually ascending through the comedy stratosphere, they *have* encountered hecklers. For example, a patron once told Salomon she should return to law. "I said, 'You don't know how bad at law I was, lady.'" But, she adds, at least nobody demanded that she show her boobs onstage. Offstage, the owner of a comedy club in New York accused Salomon of being a traitor because she married a Palestinian. "Sometimes Conservative Jews don't enjoy my humor... or my relationship," Salomon says.

El-Husseini parlayed her worst heckle into one of the most memorable laughs of her career. It happened in a shitty space in New York. El-Husseini was already nervous, and then after she announced her ethnicity, an Israeli man in the front row pounced onstage and grabbed the mic from her. She responded, "Why do you guys have to take *everything*!?" and devastated the room. "It was the talk of the town. That was how comedians got to know the Palestinian girl who got heckled by an Israeli."

Now, though, the El-Salomons comedy machine is running smoothly, with stand-up tours, television appearances, a comedy special out soon on Canadian streaming service Crave, and Instagram cartoons drawn by Jesse Brown that illustrate their pithily witty domestic situations. They hope to land an animated series or sitcom based on their relationship. "But our real larger motivation, obviously," Salomon says, "is a free Palestine." ■

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THINGS TO DO → Performance

Top Picks

FRI FEB 14

Dani Tirrell: 'Black Bois'

In *Black Bois*, which sold out its 2018 world premiere run at On the Boards pretty quickly, choreographer/dancer Dani Tirrell assembles a many-gendered supergroup of Seattle performers, each of whom could easily carry their own full-length show. Together they create a show about the irreducibility of black experience. Tirrell and the cast fight back against a world that tends to flatten and fragment blackness into digestible, dismissible bits and instead gives you all of it—the pain, the rage, the joy, the grief, the eroticism, the spirituality, the madness, the clarity, the multiplicity of the individual, and the deep-rooted particularities of the communities. (Moore Theatre, 7:30 pm, \$40–\$50.) **RICH SMITH**

SUN FEB 16

Chris Redd

A *Saturday Night Live* cast member who's impersonated Kanye West, Cory Booker, and others, St. Louis native Chris Redd is also a rapper who wrote the hilarious song "Come Back, Barack" for that show. Redd parlays a quick wit and snappy storytelling instincts into dozenLaughs-a-minute sets. When he gets excited, Redd radiates Chris Rock-like energy and inflections, which you can hear on his 2019 album *But Here We Are*. On it, Redd doles out hilarious bits about crackheads, close talkers, the "cute shit" people do in the first year of a relationship, climbing mountains when you don't want to, and Los Angeles. "I didn't like LA at first when I moved here," Redd says, "because all LA people look like they're having multiple good days in a row. And I don't like that confidence." (Fremont Abbey, 8 pm, \$22.) **DAVE SEGAL**

FEB 20–23

Solo: A Festival of Dance

I love solos. They hold the attention of a room like nothing else in the world of performance. They're like the cat in that old theater rule about never allowing cats onstage because it's all the audience will look at. That's because the cat, like the solo dancer, is completely unpredictable. Two dancers, even in an improv show, project a sort of ordered world. In a solo, anything can happen. If this iteration is the same as On the Boards' inaugural edition in 2018, expect a good mix of

local and national dancers showcasing incredible choreography they'd have a hard time producing anywhere else—not because it's bad, but because venues rarely afford solo pieces big stages. (*On the Boards*, \$28/\$75.) **RICH SMITH**

FEB 21–MARCH 14

'1984'

On the subject of George Orwell's literary masterpiece, I stand with Kristen Stewart, who was unfairly maligned for calling the book "a love story of epic, epic, epic proportion." Though I, too, take issue with all three deployments of the word "epic" in this context, Stewart is absolutely correct in her analysis. Sure, the book has retained its currency long after its titular date, but for me, the intensity of its love story and the richness of its description of human sensation has always outshined the prescience of its politics. Radial Theater Project, the local troupe producing Tim Robbins's theatrical adaptation of the story, is well positioned to highlight those qualities with a fantastic cast in the cozy theater at 18th and Union. (18th & Union, Thurs–Sun, \$15–\$28.) **RICH SMITH**

FEB 25–MARCH 15

'Last Days of the Tsars'

At the turn of the 20th century, a massive class struggle in Russia was reaching a boiling point. The old saying "God is in heaven and the czar is in St. Petersburg"—meaning royal rulers don't truly touch the lives of Russian citizens—was quickly going out of fashion as the 300-year-old Romanov empire attempted to save itself by violently suppressing revolutions and carrying out horrific pogroms against Jews. Meanwhile, the empire was losing major battles and influence abroad. Any of this sounding... familiar? Witness, a NYC-based producer of immersive theater, has condensed the twilight of the Romanovs into a single performance set in the august environs of the Stimson-Green Mansion on First Hill. The choose-your-own-adventure production allows you to observe this nauseatingly relevant story from the vantage of Rasputin, Anastacia, a servant tired of paying a billion rubles for eggs, or any other character you wish. Go with a group of friends, take notes, and come prepared for class the next day with suggestions on how to bring down an empire. (Stimson-Green Mansion, Tues–Fri and Sun, 7:30 pm, \$49–\$69.) **RICH SMITH**

MORE → TheStranger.com/Theater

More Picks

12 Minutes Max

Base: Experimental Arts + Space, Feb 23–24, \$15

The Actors' Gang: The New Colossus
Moore Theatre, Feb 20–22, \$23–\$133

Aphrodisiac: The Sexiest Valentine's Show in Seattle
Dandylion, Fri Feb 14, 7 pm, 10 pm, \$76–\$100

Bubbles & Burlesque
W Seattle, Fri Feb 14, 6–7:30 pm, 8–9:30 pm, 10–11 pm, \$100

Charlie Parker's 'Yardbird'
McCaw Hall, Feb 22–March 7, \$35+

Chop Shop: Bodies of Work
Meydenbauer Center, Feb 15–16, \$28

Dark Violet Productions Presents: 'Apocalipstick'
Columbia City Theater, Feb 14–15, 9 pm, \$28–\$180

Just a Phase: A QT/POC (Mostly Comedy) Variety Show
Rendezvous, Fri Feb 14, 10 pm, \$15/\$25

Seattle International Dance Festival Winter Mini-fest
Erickson Theatre Off Broadway, Feb 21–29, Fri–Sat, 8 pm, \$23–\$30

Middleitch & Schwartz
Moore Theatre, Sun Feb 16, 7 pm, \$33–\$68

Miscast
Rendezvous, Sat Feb 15, 7 pm, \$10/\$14

My Little Planet: A Performance by Agnieszka Polska
Northwest Film Forum, Sat Feb 15, 2 pm, free

Our Country's Good
12th Avenue Arts, 7:30 pm, \$24–\$36, through Feb 22

Over 140 Lbs.
ACT Theatre, Thurs–Sun, \$28, through Feb 16

True West
Seattle Repertory Theatre, \$17–\$85, through Feb 16

Voltage!
The Ruins, Feb 13–16, \$65/\$95

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THINGS TO DO → Books & Talks

Atmospheric Disturbances

Jenny Offill's novel *Weather* looks at "climate dread" with humor and plenty of gloom.

BY RICH SMITH

If you are not already experiencing "climate dread," the feeling that you're living in a slow-mo ecological apocalypse that you're powerless to stop, then Jenny Offill's latest novel, *Weather*, will fill you to the brim with it.

Granted, your capacity to care about "climate dread" may be reduced if you're currently suffering from rent-hike

dread, hospital-bill dread, getting-shot-by-the-cops dread, and inability-to-retire dread, and that diminished capacity may prevent you from diving into Offill's sustained meditation on the subject. However, if you are a little curious about it, her black humor and occasionally deep insights will keep your eyeballs glued to the page in search of a cure.

Weather has much in common with Offill's last book, *Dept. of Speculation*. Both enjoyed lots of pre-publication love on social media from the New York publishing industry's tastemakers. Both present a domestic fiction using literary collage, a technique popularized most recently by nonfiction writers/poets such as Maggie Nelson and Claudia Rankine. And both are overhyped but still very much worth a read.

In *Weather*, Offill places the reader in the mind of Lizzie, a librarian in the big city with a supportive partner and a "gifted and talented" kid in school. In short, diaristic, pithy



but breezy paragraphs, we learn that Lizzie spends a lot of time caring for her brother as he struggles with addiction, worrying about her child's future on a doomed planet, and reflecting on the pleasures and temptations of married life. When she takes a side gig answering e-mails for her former writing teacher's doomsday podcast, her focus on climate dread and prepping for the end-times begins

to consume her, and the narrative gains steam.

Fans of NYC dinner-party zingers and stumbled-upon profundities will appreciate Offill's contributions to the field. Some of the funnier moments in the book come at the expense of wide-eyed businessmen whose devotion to technology allows them to escape the cold reality of a warming planet. "These people long for immortality but can't wait

ten minutes for a cup of coffee," Lizzie's mentor quips at one point. The more profound moments arrive in Lizzie's fervent search for new perspectives to combat her growing dread, though these new perspectives aren't always comforting:

"Young person worry: What if nothing I do matters?"

"Old person worry: What if everything I do does?"

Though some of Offill's jokes and profundities can feel a bit pat, the overall structure of the book is greater than the sum of its parts, offering readers the pleasure of looking back through a diary and realizing that all our apparently disparate anxieties may fall under the umbrella of the larger one: fear of extinction.

Weather suggests that climate dread is its own crisis, a collective psychological block preventing us from taking the action necessary to stave off ecological collapse or, at the very least, to manage it more effectively.

Though fiction can allow us to diagnose this problem in all its messy human nuance, Offill knows it can never give us the cure. To that end, she concludes her story with an obligatory note of hope that lies outside the book itself, literally a website URL: www.obligatorynoteofhope.com. The site appears to be a place where climate-dreaders, or people who caught the disease from the book, can connect and take collective action to dig each other out of the doldrums. ■

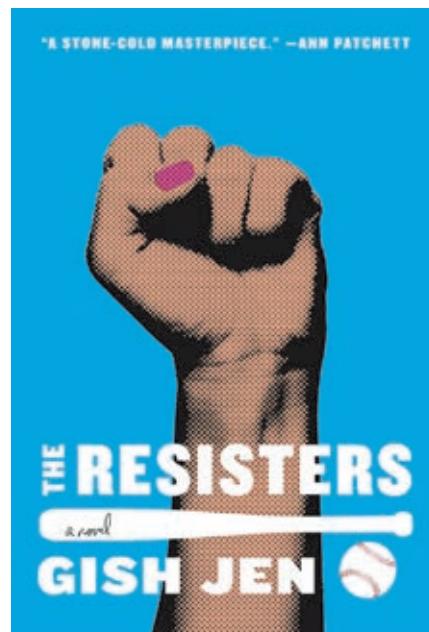
Top Picks

Gish Jen: 'Politics & Possibility'

BY RICH SMITH

If American democracy continues to decline, and if the gap between the richest and poorest continues to widen, and if climate change continues to accelerate, and if we keep indulging our tendency to trade liberty for the appearance of safety and temporary convenience in every facet of our lives—then what will happen to Little League Baseball?

That's the question Gish Jen asks in her latest work of all-American fiction, *The Resisters*. For the first time in her writing career, which launched in 1991 with the publication of the critically acclaimed novel *Typical American*, Jen is writing not about the country's past or present but rather about its near future, a pretty plausible dystopian place called AutoAmerica.



In this country, a brutal immigration policy has booted all immigrants and runaway automation has wiped out most of the workforce, splitting citizens into two groups. The Surplus, who are

mostly brown and non-Christian, and live on houseboats (thanks, climate change) under heavy surveillance, while the Netted enjoy good jobs on dry land.

At the center of the story is a family who is fighting to save some semblance of the American dream. Grant, a former teacher, and Eleanor, a former lawyer and activist, have a kid named Gwen, who was born with a golden arm. As the family works to support Gwen's future, they face a hostile government looking to capitalize on their kid's talents—and not necessarily for the good. It's rare to get orange slices and the police state into one thrilling narrative package, but Jen has done it.

But why baseball? In an interview, Jen said she wrote about the sport because it contains so many democratic ideals. "The idea that everyone should have a chance at bat, a level playing field, a fair set of rules, and that working for the benefit of all benefits the individual—that's all part of it," she said.

At her Hugo House lecture, she'll argue, in part, that fiction allows us to imagine our future with more emotional clarity than other genres. "If you

really want to get at what life is going to be like in the future, you can get out your measuring stick and say we can have this much less ice all you want, but when it comes to actually depicting what life could look like and feel like—that's our job as fiction writers," she said. (Thurs Feb 20, Hugo House, 7 pm, \$15/\$30.)

THURS FEB 20

Daniel Lavery (Ortberg): 'Something That May Shock and Discredit You'

Slate's Dear Prudence advice columnist and founder of the uproariously funny website The Toast, Daniel Lavery is out with a new collection of essays bearing the slightly beguiling title *Something That May Shock and Discredit You*. Some of the chapters in this quasi-memoir lean more into the literary spoof territory he charted in *Texts from Jane Eyre*, but the major theme of the book concerns the many turns of his transition narrative. Though Lavery only learned he was a trans man in his early 30s, he cites biblical

THINGS TO DO → Books & Talks

stories and popular television shows as texts that offered a way to understand ideas about gender and transformation. It's hard to describe Lavery's discursiveness and wit and range in a single capsule blurb, so I'll just leave you with two essay titles that give you a sense of his energy: "Chapter Titles from the On the Nose, Po-Faced Transmasculine Memoir I Am Trying Not to Write" and "The Opposite of Baptism." (Third Place Books Seward Park, 7 pm, free.) RICH SMITH

TUES FEB 25

Conor Dougherty with Alan Durning: 'The Fight for Housing in America'

Want to know why the rent is too damn high and what we can do to fix it? *New York Times* economics reporter Conor Dougherty offers many of the correct answers to that question in his new book on the housing crisis in San Francisco. Other reviewers have praised Dougherty for his "incisive, character-driven" analysis and his "eye-opening exploration" of the issue, which we're facing pretty acutely right here in Washington. I'd only add that Dougherty's strength in this book is his thorough and clear-eyed presentation of the conversation around housing, which can feel, at first, like an insanely technical and impenetrable issue to understand. If you feel so inclined after this reading, be sure to call your state representatives and tell them you support HB 2779, which would help prevent rent gouging, and SB 6536, which would legalize apartments statewide. These

two bills will do more to fix the housing crisis in Washington than any other bills out there at the moment. Do it soon—the session ends mid-March. (Town Hall, 7:30 pm, \$5.) RICH SMITH

MORE TheStranger.com/Books

More Picks

Azure Savage: You Failed Us

Third Place Books Seward Park, Wed Feb 19, 7 pm, free

Bedroom Botany: What Plants Can Teach Us About Sex

Ada's Technical Books, Thurs Feb 13, 7:30 pm, \$10

Ben Moon: Denali

Elliott Bay Book Company, Sat Feb 22, 7 pm, free

Bob Wodnik and Joni Earl: Sound Transit's Fight to Save the Light Rail

Town Hall, Wed Feb 26, 7:30 pm, \$5

Chana Porter: The Sleep

Elliott Bay Book Company, Fri Feb 21, 7 pm, free

EJ Koh: The Magical Language of Others

Third Place Books Ravenna, Wed Feb 19, 7 pm, free

An Evening with Karamo Brown

Meany Center for the Performing Arts, Wed Feb 26, 7:30 pm, \$5 (sold out)

History Cafe: What Bus Lines Tell Us About Seattle

Museum of History & Industry (MOHAI), Wed Feb 19, 6:30 pm, free

Nick Buccola: Baldwin, Buckley, and the Debate Over Race in America

Town Hall, Thurs Feb 20, 7:30 pm, \$5

Raphaël Liogier: Heart of Maleness

Town Hall, Tues Feb 18, 7:30 pm, \$5

Susan Fowler: Fighting Sexual Harassment in Silicon Valley

Town Hall, Tues Feb 25, 7:30 pm, \$5

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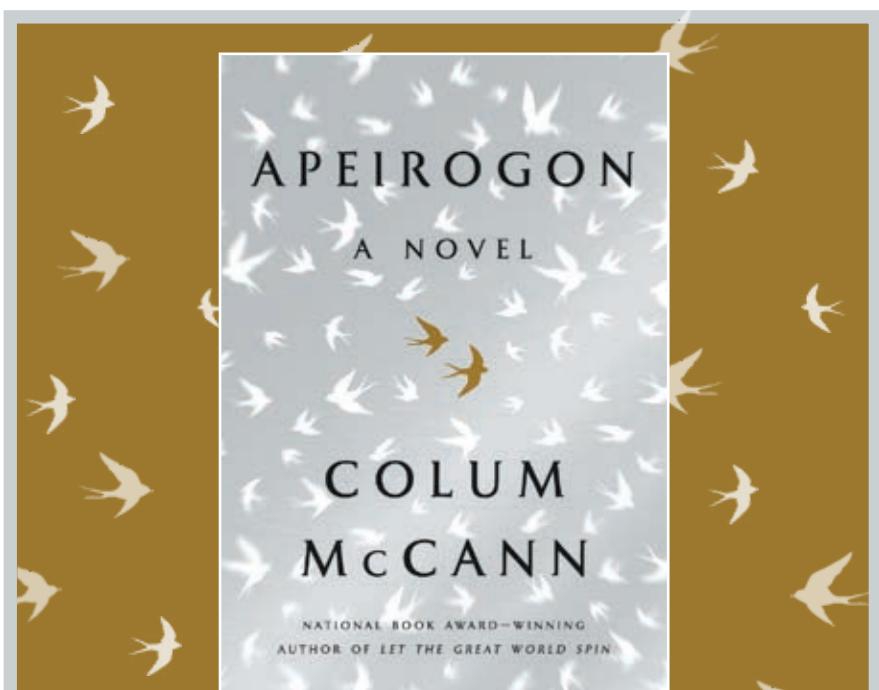
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THE LOCUST & NAPALM DEATH WITH NASTIE BAND APRIL 15 – 7:30PM	THE DARKNESS WITH THE DEAD DEADS APRIL 18 – 9:00PM	MIKA APRIL 20 – 8:00PM	POOLSIDE APRIL 26 – 8:00PM
BOMBAY BICYCLE CLUB WITH SPORTS TEAM APRIL 30 – 8:30PM	THE DRIVER ERA WITH THE WRECKS MAY 1 – 8:00PM	WATSKY WITH GRIEVES, FEED THE BIRDS MAY 8 – 9:00PM	JOYWAVE MAY 10 – 8:00PM
TOKIMONSTA MAY 16 – 9:00PM	MXMTOON WITH VERZACHE MAY 20 – 7:30PM	GREG DULLI JOSEPH ARTHUR MAY 23 – 9:00PM	KREWELLA MAY 29 – 9:00PM

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KING KRULE APRIL 10 – 9:30PM	JACOB COLLIER APRIL 15 – 8:00PM	STEVE AOKI WITH GAMMER, MAX STYLER, GLOBAL DAN APRIL 20 – 8:00PM	DANCE GAVIN DANCE WITH ANIMALS AS LEADERS, ISSUES, VEIL OF MAYA, ROYAL CODA APRIL 22 – 6:30PM

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THINGS TO DO → Music

String Goddess

Sudan Archives mesmerizes with her R&B-fused, African-music-imbued electro fiddling on debut album *Athena*.

BY LEILANI POLK

Sometimes it pays off to listen to an artist simply because they have an intriguing name. In the case of Sudan Archives, I was hooked from the moment “Did You Know” (the lead-off track on 2019’s *Athena*) dropped from sparse violin string plucks and honeyed vocals into a heavy, synthesized low-end groove, fuzzed and snapping beat, and flippant, multi-tracked vocal pipings.

SUDAN ARCHIVES Fri Feb 21, Barboza, 7 pm, \$18, 21+

Sudan Archives isn’t from some far-off land, as her name implies, but Cincinnati, Ohio. She’s mostly self-taught on violin, which she became interested in after a group of fiddlers played for her fourth-grade class. She learned to play by ear, honing her skills in the church band. She was born Brittney Denise Parks, but she’s been known as Sudan since she was a teen, a name she not only assumed but has come to embody in her sound, which began to take shape after she discovered the one-string fiddling of Northern Africa.

“The scales they play just sounded totally different to classical music,” she told Vancouver paper the *Georgia Straight* in 2018. “The way they played it stuck with me, and it inspired me to keep doing what I was doing, even though I never had any formal training. I loved how good at multitasking they are, and that the violinists play at the same time as singing. Then, when I heard [Cameroonian electronic music pioneer] Francis Bebey, who was incorporating electronic drums with the thumb piano and different rhythms, I started thinking, ‘Oh man, maybe I should start making some beats and fuse violin with it.’”

She moved to LA at age 19, where she held down a few jobs, studied ethnomusicology at Pasadena City College, worked on her own idiosyncratic style of playing while producing beats and sounds on an iPad before graduating to sampler, MidiKeys, an actual computer, and then a full-on loop station.



The violin limit-pushing of Sudan Archives is both lovely and accessible.

She released her early electro-fiddling experiments under the name Sudan Moon.

Eventually she caught the ear of a Stones Throw Records exec and was signed to the label. Two EPs in 2017 and 2018, *Sudan Archives* and *Sink*, followed. In an NPR interview last year, she said those outings were “just haikus of my potential and now the

album is a narrative. It’s actually the biography of life from 19 to now.” And those records do feel more like half-formed thoughts compared to the fully realized consciousness streams on her debut full-length.

Named for the goddess of wisdom, war, and the arts, *Athena* is an apt introduc-

tion and shows what Sudan’s capable of achieving with support from a team of producers that included Rodaidh McDonald (The xx, Sampha) and Paul White (Danny Brown, Charli XCX). It’s bigger and more ambitious than her bedroom productions, more slickly and finely wrought without losing its DIY moments. She bares it all, literally, on the album’s cover, which finds her nude, sculpted in bronze, posing strong and proud like a Greek goddess, balancing a violin on one hand, and within the album, where she addresses themes of family, sex, rebelliousness, money, and heartache.

Her combination of earthy and electro sounds is reminiscent of trip-hop, though instead of jumping off from jazz and hip-hop, it’s rooted in R&B and African sounds. Its ethereally groovy, pared-back production is magnetic, a mix of bowing and pizzicato plucking that’s often layered, looped, and/or effected to add texture and dimension to her compositions, though her violin limit-pushing and experimentation remain accessible.

Sudan’s tuneful higher-toned vocal comes off as bold or breathy, imbuing her songs with a yearning sensuality (like in the light, airy “Down on Me,” with its sweeping, fairy-tale romance strings), or sweet self-assurance, or mesmerizing tenderness. The languid and breezy “Iceland Moss” sounds like a day of sun-lit love-making, while the earwormy, radio-pop-sensible “Limitless” reflects its materialistic subject, a woman who stays with her shitty man because she’s obsessed with his money. “Glorious” is also about money; Sudan told Stereogum that it’s lyrically and sonically inspired by old traditional songs from Sudan and Ghana—but instead of praying to God for rain or growing crops, her version focuses on “getting the bag.” And the chanted chorus says it all: “Focus on the bottom line, then you’ll never fall behind.”

If she continues her seduction by strings, she never will. ■

Top Picks

Freakout Records Presents: Gary Wilson, Part Time, Bryson Cone

BY DAVE SEGAL

Gary Wilson is the rare cult musician who appeals both to indie-rock and electronic-music fans. His quirky music has been rereleased in this century

by both the Feeding Tube and Stones Throw labels. The former company reissued *Another Galaxy*, Wilson’s 1974 debut album, which does not prepare you for what came after. Playing piano and stand-up bass, Wilson led a trio through four instrumentals of spare, questing, groove-intensive jazz that flashed deceptive traces of funk. The thing is, nobody really heard this record until 2016, so it hit with serious WTF? impact.

Wilson is much better known for his 1977 full-length, *You Think You Really Know Me*, a twisted collection of women-obsessed tunes that constantly keeps you wondering if Wilson is parodying lovestruck lounge-pop or if he’s genuinely

revealing his idiosyncratic personality. Whatever the case, these songs ooze a peculiar charm that’s aged well over the last 43 years.

There’s something Steely Dan-like about Wilson’s compositions, although they possess much less guile, cynicism, and coked-out, studio-gloss perfectionism than Donald Fagen and Walter



COURTESY OF STONES THROW RECORDS

Becker’s output. Wilson has minted a subgenre: Let’s call it “outsider Weather Channel fusion,” but—plot twist!—it’s actually compelling, because it’s just off-kilter enough to let you know he’s in on the joke, although he never breaks character. The sad-sack, Holiday Inn aura that clings to Wilson’s finest

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THINGS TO DO → Music



COURTESY ANTI- RECORDS

material adds a layer of pathos to what could be hokey shtick.

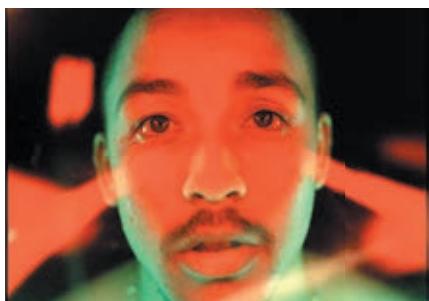
Beneath this quasi-joke persona, though, Wilson is a seriously skilled musician who's as fascinated as much with '60s bubblegum pop as he is with John Cage's experimental theories. His catalog is a bundle of contradictions, but they all cohere into very interesting subterranean pop and porn-film funk that occupy a weird netherzone in the musical landscape. Also playing this Freakout Records bill are the smooth bedroom-psych-pop artists Part Time (who are headlining) and Bryson Cone. (Wed Feb 19, Tractor Tavern, 8 pm, \$15)

THURS FEB 13

Alfredo Ghosts, Crazy Eyes, BUGS

ROCK/POP Dearest Seattleites, please take note of this stinkingly hot "locals only" lineup at Belltown's ONLY Belltown Yacht Club: BUGS, a duo that shred raw-assed punk; Crazy Eyes, an often earnest-sounding melodic indie-rock group with what feels like a need to rock and to roll; plus headliners Alfred Ghosts, who'll be engaging all eligible engables with their "extraterrestrial sound," which, to me, is trashy, raw, cheeky, and FUN, somewhat in the vein of 1990s garage. ALSO, I should note that betwixt each band there will be killer jams spun by Base Tan's Ms. DJ Silk Safari. (Belltown Yacht Club, 8:30 pm, \$8.) MIKE NIPPER

FRI FEB 14



JACK KARASZEWSKI

Dijon

SOUL/R&B Oh my god, Dijon Duenas sounds like pure heartbreak. He blends a type of pared-down, earnest R&B with an indie-rock sensibility that fucks me up. I'm currently crying to "Skins," which sounds like if the guitar on Frank Ocean's "Ivy" grew legs and walked itself into a new song. That's a compliment, by the way. Getting his start as the vocalist of R&B duo Abhi/Dijon, Duenas released his debut solo EP, *Sci Fi 1*, last year. The woozy, soulful single "Drunk" is perfect for when you've had too much and are contemplating texting That Person. Don't do it. Listen to Dijon instead. (*Vera Project*, 8 pm, all ages, \$15.) JASMYNE KEIMIG

Dr. Dog, Michael Nau

ROCK/POP A Dr. Dog show on Valentine's Day seems like a rare treat, which is probably why it's sold out. Their songs are so charming and heartwarming and sweet—and exuberant! The Philly band's often howling, always spot-on vocal harmonies are set against vigorous instrumentals that marry 1960s vintage-hued psych rock with folk Americana and indie pop, and the result is an overall well-paced mix of upbeat odes, poignant balladry, and anthemic rock-outs. Maybe you can find an extra ticket floating around somewhere... (Neptune Theatre, 9 pm, all ages, \$27/\$29.) LEILANI POLK

FEB 14-16

The Best of Quincy Jones

JAZZ The catalog of Seattle's favorite musical icon—well, maybe after Jimi Hendrix—presents a vastly enjoyable smorgasbord of music for a symphony to plunder. Hell, you could build a long, rewarding program strictly around Quincy Jones's output for film (*In Cold Blood*, *The Hot Rock*, *In the Heat of the Night*, etc.) and TV ("Sanford & Son Theme [The Streetbeater]" is a zenith of the latter medium). The guy may have worked with Michael Jackson and Frank Sinatra and produced/conducted the aesthetically egregious "We Are the World," but Jones is also responsible for loads of sublimely soulful and funky compositions that have gone under the radar, despite his global fame. Let's hope his lesser-known works get some love from the Seattle Symphony and guest singers and musicians over these three nights. (Benaroya Hall, 8 pm, \$35-\$101.) DAVE SEGAL

SAT FEB 15

The Frogs, the Gods Themselves, Ball Bag

ROCK/POP Like a Midwestern Fugs, Milwaukee brothers Dennis and Jimmy Flemion used subversive, sometimes crass humor and folk-rock structures to make you reassess the value of seriousness in music. The Frogs leapt to cult notoriety with their ludicrously lewd 1989 LP *It's Only Right and Natural*—which finally received a reissue last year. On it, the Flemion bros flouted decorum and religiosity, and celebrated homosexual licentiousness and narcotics. *Racially Yours* (1993) controversially tackled racial issues with the duo's trademark brashness. The Frogs became infamous for meshing hilarious lyrics with sincere music, an unconventional approach that they've executed brilliantly. Now the surviving Flemion, Jimmy, is touring behind a newly excavated album from

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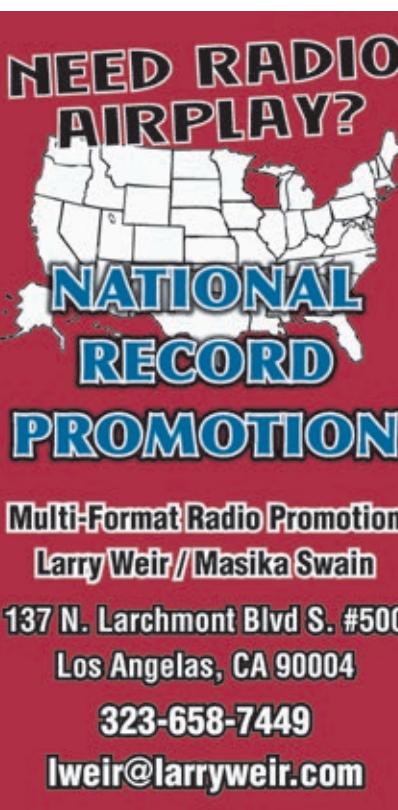
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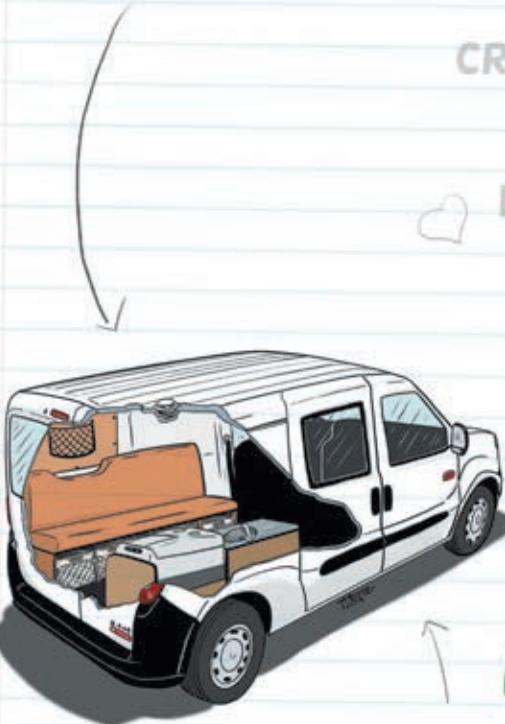
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Nick Kendall violin
Charles Yang violin

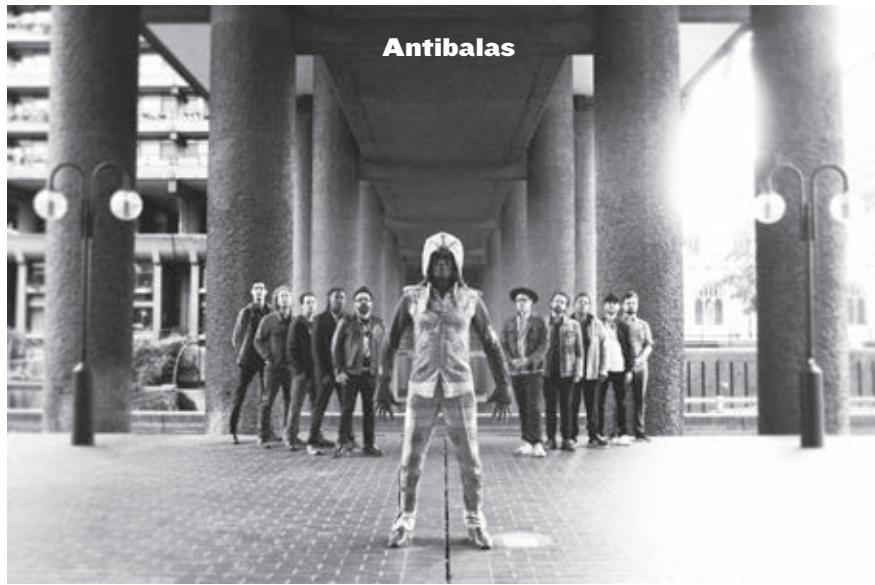
Defying convention and boundaries, **Time For Three** stands at the busy intersection of Americana, modern pop and classical music. Bonded by an uncommon blend of their instruments fused together with their voices, Charles Yang, Nicolas "Nick" Kendall and Ranaan Meyer have found a unique voice of expression to share with the world.

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THINGS TO DO → Music



Antibalas

1986, 1st, and despite the songs being more than three decades old, one imagines that they'll penetrate noggins with a rancid freshness. Don't forget to shout a request for "Who's Sucking on Grandpa's Balls Since Grandma Ain't Home Tonight?" (*Substation*, 8 pm, \$25.) **DAVE SEGAL**

MON FEB 17

Metronomy

ELECTRONIC I have some deep love for Metronomy's 2011 LP *The English Riviera*. It's just so catchy and breezy and effortless and restrained, a sticky addictive slice of synthy, groovy, wonky pop that I still listen to on the reg. Though I haven't loved the albums that have followed from Joe Mount's UK indie-pop outfit, last year's *Metronomy Forever*, their sixth, had some real fun bops: the guitar-riffed near-rock number "Insecurity"; the "Funkytown"-vibing dance number that is "Salted Caramel Ice Cream"; the fast-paced, womped-up, late-night driving appeal of "Lately"; and the falsetto-caressed cheekiness of "Sex Emoji." Metronomy are most definitely fun and far more energetic in a live setting than their recordings might imply: when I saw them in Orlando a few years back, they were all wearing matching white suits that felt very *Miami Vice*-by-Brits and they executed synchronized dance moves at various points throughout the set. Loved it. (*The Showbox*, 8:30 pm, all ages, \$25/\$30.) **LEILANI POLK**

TUES FEB 18

Jaimie Branch

JAZZ Recording for America's hottest incubator of new jazz, Chicago's International Anthem label, trumpeter Jaimie Branch has released two acclaimed albums in the last few years: *Fly or Die* (2017) and *Fly or Die II: bird dogs of paradise* (2019). The former ranges from spacey, Miles Davis-like reveries to rhythmically intricate and mercurial charges that make you want to dedicate your life to fighting injustices. The latter occasionally incorporates Branch's and guests' doleful and indignant vocals, which amplify the angular menace that she and her crack band—drummer Chad Taylor, cellist Lester St. Louis, and double bassist Jason Ajemian—summon. For a taste, check out the 11-minute "prayer for amerikkka pt 1 & 2," one of the most compelling tracks of last year. (*The Royal Room*, 7:30 pm, \$18/\$20.) **DAVE SEGAL**

WED FEB 19

Ezra Furman, Kelley Stoltz

ROCK/POP It's always a special treat when one artist takes control of a film or TV show's

soundtrack; the musical consistency makes the show's narrative stronger. And Ezra Furman has blessed us with a soundtrack to Netflix's wonderful *Sex Education* series. The fuzzy angst of her music pairs well with letterman-jacket-clad British teens awkwardly rubbing up against each other. Late last year, Furman also released the truly fantastic and punk *Twelve Nudes*, her eighth album, that roars with a focused rage at the state of politics and our country. I'm personally ready to ride to "Rated R Crusaders." Furman will be joined by jammy Sub Pop signee Kelley Stoltz. (*Crocodile*, 8 pm, \$15/\$17.) **JASMYNE KEIMIG**

Terry Riley

CLASSICAL/OPERA Not to put too fine a point on it, but Terry Riley's music is my religion, my drugs, my ultimate source of peace—although not necessarily in that order. In my musical pantheon, he occupies the upper echelon, along with Miles Davis, Alice Coltrane, Can, Funkadelic, Jon Hassell, Brian Eno, and Wolfgang Dauner. The 84-year-old California composer/keyboardist has become one of the most influential musicians of the last 50 years among artists seeking to tap into that ocean of sound at the intersection of minimalist composition, drone, and tape-based experimentation. While Riley's music is revered by the more freethinking academics, it doesn't come off as dry and stuffy, like much highbrow output from the neoclassical realm does. Rather, his epic trance-outs are redolent of outdoor raves, psychedelic jam band shows, and Indian raga concerts in the way they accrue a hallucinogenic effect over long durations. Imbued with a pantheistic spiritual profundity, Riley's music seeks to immerse you in the infinite. For more insight into Riley's career, check out a December interview I conducted with him, "Music Is the Path to Reach Out Toward the Unknown," at thestranger.com/terryriley. (*Benaroya Hall*, 7:30 pm, all ages, \$30-\$45.) **DAVE SEGAL**

THURS FEB 20

Antibalas

FUNK/REGGAE To quote myself, seeing the more than two-decades-old NYC mainstay Antibalas play "is akin to feeling like you've been invited to a lively tropical party that has one foot in the sun-soaked 1970s, where Fela Kuti & Africa 70 reigned with brass-splashed percussive-fueled Afrobeat, and another in the present, fusing in jazz, dub, and funk with tight prowess and no small bit of playfulness. Nigerian-British vocalist/conga player Duke Amayo leads the charge with exotic bilingual vocals, conga thumping and battering, and martial-arts-inspired dance moves while the ensemble—which, in a live

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THINGS TO DO → Music

setting ranges from 12 to 15 people—supports with guitars that fluctuate from wet wah-wah textures to grittier riffs, thick throbbing bass lines, chugging and slinking rhythms, and washes of bright, urgent brass from a many-piece section led by bari sax player and band founder Martin Perna.” New Antibalas album *FU Chronicles*, their first in eight years, marries kung fu with Afrobeat in a way that is intriguing and intoxicating. (*Neptune Theatre, 8 pm, all ages, \$29/\$34.*) LEILANI POLK

Carl Stone, Robert Millis

ELECTRONIC American avant-garde composer/musician Carl Stone, as I wrote on Slog last year, “is a master of voice manipulation, shredding singers’ phonemes into mesmerizing and discombobulating mosaics of otherworldly intrigue. Sometimes his pieces sound like a pop artist’s CD glitching out spectacularly, a manufacturer’s defect alchemized into sonic art of the highest (dis)order.” Stone has been creating beautifully disorienting electronic music since the 1970s, and his most recent albums—*Baroo* and *Himalaya*—reveal no diminishment of his imagination. This music opens portals to bizarre realms rarely glimpsed. On his Unseen Worlds label’s Bandcamp, Stone explained his process: “The pieces use a technique of time slicing that I first started doing back in the ‘90s... wherein sound files are metaphorically shattered in time like glass and then reorganized into mosaic patterns.” Opening is Climax Golden Twins guitarist Robert Millis, a sonic shape-shifter, collagist, drone-meister, and archivist with a mischievous streak. (*Chapel Performance Space, 8-10 pm, all ages, \$5-\$15.*) DAVE SEGAL

Haüsed: DJ Seinfeld

ELECTRONIC Sometimes life pummels you with events that lead you to binge-watch two seasons of *The Golden Girls* as you try to tamp down your emotions with copious amounts of dairy. Armand Jakobsson, aka DJ Seinfeld, coped with a move to Barcelona and a breakup through hours of watching the aforementioned American sitcom and processing it as “lo-fi house.” His series of EPs and his debut full-length, *Time Spent Away from U*, expel a crunchy haze over layers of jittering drums, simple samples, and weaving synths whose titles are referenced by *Seinfeld* moments like “What Kind of Sandwich Is This?” He lands in town behind *Galazy*, his first release on his new Young Ethics label. (*Kremwerk, 10 pm, \$12.*) ABBIE GOBELI

SubPopular: Bruce Pavitt, Calvin Johnson, Sharlese

DJ Re-bar is best known for its long-running house-music weekly Flammable and radical theater, so it’s somewhat strange that Sub Pop cofounder Bruce Pavitt and K Records boss and Beat Happening/Dub Narcotic Sound System leader Calvin Johnson are DJing the venue’s 30th-anniversary party. No doubt, though, KEXP/False Prophet selector Sharlese will ably hold up the electronic-dance-music end of the celebration while the older gents will put on a Pacific Northwest music history lesson with their deep crates and vast knowledge of our region’s indie-rock scenes. This event will be particularly poignant in the wake of the recent death of Michael Tippett, a frequent performer at Re-bar. (*Re-bar, 9 pm, \$10.*) DAVE SEGAL

FEB 20-22

Branford Marsalis Quartet

JAZZ The great saxophonist Branford Marsalis, who is a member of jazz’s royal family (the

Marsalis—Ellis, Wynton, Delfeayo), is famous for participating in Sting’s only decent solo album, *The Dream of the Blue Turtles*, leading the band on Jay Leno’s show in the mid-’90s, and working with DJ Premier on jazz/hip-hop collaboration *Buckshot LeFonque*. He is less well known for the ribbons upon ribbons of beauty extracted from Igor Stravinsky’s “Pastorale”—a piece on the album *Romance for Saxophone*. Branford Marsalis is also known for upsetting his more famous brother Wynton. Branford loves popular culture; Wynton hates it. Branford and his band land in town behind a new record, 2019’s Grammy-nominated *The Secret Between the Shadow and the Soul*. (*Triple Door, all ages, \$60-\$80.*) CHARLES MUDEDE

FRI FEB 21

False Prophet: Ritual Veil, Profit Prison, Sharlese

ELECTRONIC Everyone’s favorite sweaty basement complex Kremwerk is celebrating six years of bringing weird and world-class acts to Seattle. False Prophet will be hosting headliner Ritual Veil from Portland in the adjacent Timbre Room. The post-punk trio peddles moody, synth-heavy tracks that drip with a queer gothic sensuality ripe for the dance floor. Joining them is Seattle-based electro-punk Profit Prison, who fits the gothy, synthy vibe. And be sure to get there early, as KEXP DJ and False Prophet host Sharlese will be warming up the stage with her dark pulsating tracks. If there were ever a time to break out the leather and lace, it’s for this show. (*Timbre Room, 7-9:30 pm, \$10.*) JASMYNE KEIMIG

SAT FEB 22

ZZ Ward, Patrick Droney

ROCK/POP ZZ Ward has a snotty, brassy, sultry, husky vocal quality, like she was meant to be sassing some douchebag man (it’s a good kiss-off timbre), but maybe also crooning a torch song in a slinky red dress. Her music is a roots-rocking blues-and-R&B-splashed style of AC pop rock that I don’t hate. The singer, songwriter, and harmonica blower hasn’t dropped a new album since 2017’s sophomore effort *The Storm*, but she has released a few singles, the heartache made-for-radio minor-chord ode “Break Her Heart,” and the much sexier, swankier “Sex and Stardust.” (*The Showbox, 8 pm, all ages, \$30/\$32.*) LEILANI POLK

SUN FEB 23

Combo Chimbita



STEPHANIE ORENTAS

Combo Chimbita, Y La Bamba, Savila

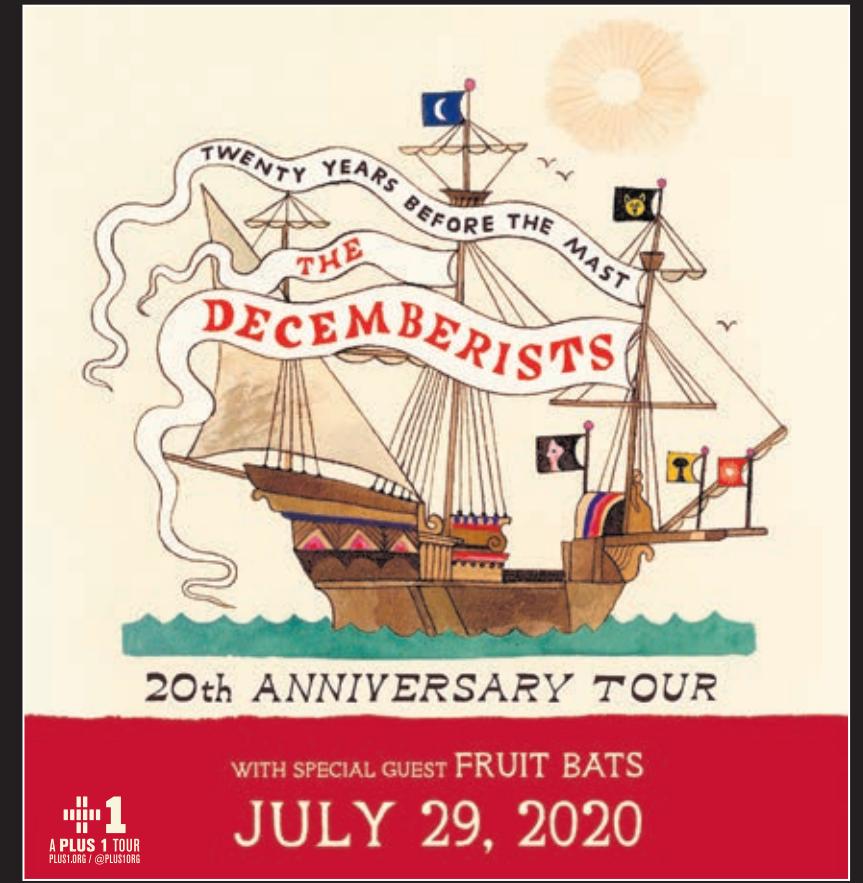
WORLD/LATIN This is such an ideal lineup for a night spent watching lasers bounce around a big old dome. Headliner Combo Chimbita are composed of four first-gen New Yorkers who have roots in Colombia. They fuse cumbia with genres they loved growing up, creating their own new danceable genre, “tropical futurism.” Portland-based folk-rockers Y La Bamba put out two of the best albums of 2019 (*Mujeres* and *Entre Los Dos*), and are led by Luz Elena Mendoza, a musi-



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2/15	Big Dog Revue (Pop/Rock/Dance)	830-1130p \$10
2/16	Critical Mass Big Band (Jazz)	.5-8p \$15
2/21	Problem Child: Mardi Gras Masquerade Ball (ACDC Tribute Band)	9p-12a \$15
2/22	Wyatt Only & The Wreckage with Woodshed (Rock)	830p-12a \$15
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THINGS TO DO → Music

cian with a tremendous voice and an even bigger spirit. The very chill Latin/cumbia/R&B-inspired Sávila are also not to be missed. Take an edible and float. (*Laser Dome at Pacific Science Center, 7 pm, all ages, \$18.*) **JASMYNE KEIMIG**

MON FEB 24

Tove Lo, ALMA

ROCK/POP I associate Tove Lo with the horny, sweaty moments when you're collecting yourself in a club bathroom. "I'm wet through all my clothes / I'm fully charged, nipples are hard / Ready to go," she purrs on her 2017 iconic BANGER of a track, "disco tits." The Swedish princess of dark pop is touring in support of her most recent release, *Sunshine Kitty*. The record is a bit lighter in fare and sound for those accustomed to her "grungy" approach to hyper-pop, but the tropical-inflected track with Doja Cat, "Equally Lost," is a punch in the face. Tove Lo will be joined by Finnish artist and frequent collaborator ALMA. (*Showbox Sodo, 8 pm, all ages, \$35/\$40.*) **JASMYNE KEIMIG**

FEB 24-26

Death Cab for Cutie

ROCK/POP There is something inherently gray and rainy about Ben Gibbard-led alt-rock band Death Cab for Cutie, which makes sense—they're from Bellingham. They churn out some poignant ballads. Some barn burners. Some dark, Radiohead-flavored odes. This three-night stint to replace their September storm-out is ostensibly a hometown run, still supporting 2018's *Thank You for Today*, but also the super fresh (just released) *The Blue EP*. Three notable PNW acts open each night: Seattle blues-punk greats the Black Tones on Monday, Portland-based dreamily melodic



ELIOT LEE HAZEL

indigenous rocker Black Belt Eagle Scout on Tuesday, and indie folk-rock singer-songwriter Laura Gibson (also a PDxer) on Wednesday. (*The Showbox, 8 pm, all ages, \$60.*) **LEILANI POLK**

WED FEB 26

Papooz, Fruit Juice

ROCK/POP I kinda love Papooz, a French band whose self-styled "tropical groove" sound puts me right in the middle of yacht rock's most fruitful period, the mid-1970s to early '80s. They churn out airy, easy-rolling soft prog rock that gives off deep Supertramp vibes, but there are also some ELO and 10cc influences in there, too. There's some sexy sax, piano-driven segues, and high-toned earnest vocals that veer into breathy and sometimes creamy falsetto heights. You can almost see the wide-leg pants and neck scarves in songs ranging from the soft bedroom ode "Safe Into My Lovers Arms" to "Bubbles," which feels outer-spacey and expansive even at a mere three minutes, to the laid-back grooving, late-night disco breeziness of "Night Sketches," the title track from their 2019 LP. (*Sunset Tavern, 9 pm, \$16.*) **LEILANI POLK**

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DAVE SEGAL

"Dave, you need friends, man."

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Aizuri Quartet
415 Westlake, Fri Feb 14, 8 pm, \$10-\$45

Albert Cummings
Triple Door, Wed Feb 26, 7:30 pm, all ages, \$20-\$27

Alter Bridge, Clint Lowery, Deepfall
Moore Theatre, Wed Feb 26, 7 pm, all ages, \$33

Andy Shauf, Molly Sarle
Neumos, Tues Feb 25, 7:30 pm, all ages, \$25

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Neumos, Wed Feb 26, 8 pm, \$10

Bone Thugs-N-Harmony
The Showbox, Fri Feb 21, 9 pm, \$35/\$40

Breaks and Swells, Trick Candles, FIX
Belltown Yacht Club, Fri Feb 21, 9 pm, \$10/\$12

Dancing on My Own
Barboza, Thurs Feb 13, 9 pm, \$5

Dashboard Confessional, Piebald
The Showbox, Tues Feb 18, 8:30 pm, \$35

Depth: Aurora Halal, Archivist, R.Pal B2B
Todd Hochradel

Kremwerk, Sat Feb 15, 10 pm, \$12

Eilien Jewell
Tractor Tavern, Fri Feb 14, 8 pm, \$22 (sold out)

Ghost-Note, JoJo Mayer / Nerve
Nectar, Fri Feb 21, 9 pm, \$25/\$30

Jack Broadbent
Jazz Alley, Wed Feb 19, 7:30 pm, \$31

The Joe Kay Experience
The Showbox, Fri Feb 14, 8:30 pm, all ages, \$20-\$30

Kandace Springs
Jazz Alley, Tues Feb 18, 7:30 pm, \$29

Kat Edmonson
Jazz Alley, Feb 25-26, 7:30 pm, all ages, \$29

KEXP Presents: The Cave Singers, Guests
Tractor Tavern, Sat Feb 15, 9 pm, sold out

Ladysmith Black Mambazo
Neptune Theatre, Wed Feb 26, 8 pm, all ages, \$34

Led Zeppelin 2 Plays III: A 50th Anniversary Celebration
Neptune Theatre, Wed Feb 19, 8 pm, \$19/\$24

Lyle Lovett & His Acoustic Group
Pantages Theater, Tues Feb 25, 7:30 pm, all ages, \$39/\$115

Magic City Hippies, The Palms
Neumos, Fri Feb 14, 8 pm, all ages, \$22

Mardi Gras in New Orleans: Dr. John and Art Neville
The Royal Room, Fri Feb 21, 8 pm, all ages, \$15

Mardi Gras with True Loves and Birch Pereira & The Gin Joints
Tractor Tavern, Tues Feb 25, 8 pm, \$20

Melt With You: A Valentines Social
Clock-Out Lounge, Fri Feb 14, 9 pm, \$10

Spesh, Dyed, All Hits
Belltown Yacht Club, Fri Feb 14, 9 pm, \$10

Stonefield
Barboza, Tues Feb 18, 8 pm, \$14/\$16

Tacocat
Alma Mater Tacoma, Tues Feb 18, 7 pm, all ages, \$15

Yola, Amythyst Kiah
Neptune Theatre, Sun Feb 16, 7 pm, all ages, \$24

MORE EVENTS TheStranger.com/EverOut



the triple door
dinner & show

WED/FEBRUARY 12 • 7:30PM
the folks project

THU/FEBRUARY 13 • 7:30PM
SUN/FEBRUARY 16 • SHOW TIMES VARY
the atomic bombshells j'adore

MON/FEBRUARY 17 • 7:30PM
joep beving

TUE/FEBRUARY 18 • 7:30PM
the doo wop project

WED/FEBRUARY 19 • 7:30PM
SEATTLE JAZZ AND CULTURE FESTIVAL PRESENTS
mark guiliana beat music

THU/FEBRUARY 20 • 7:30PM
FRI/FEB 21 & SAT/FEB 22 • 7PM & 10PM
SEATTLE JAZZ AND CULTURE FESTIVAL PRESENTS
branford marsalis quartet

SUN/FEBRUARY 23 • 7:30PM
alasdair fraser & natalie haas

MON/FEBRUARY 24 • 7:30PM
SEATTLE JAZZ AND CULTURE FESTIVAL PRESENTS
tuck & patti

TUE/FEBRUARY 25 • 7:30PM
soulsha - afro-celestial funk

TUE/FEBRUARY 26 • 7:30PM
albert cummings
w/ john "greyhound" maxwell

WED/FEBRUARY 27 • 7:30PM
SEATTLE JAZZ AND CULTURE FESTIVAL & KNKX PRESENTS AN EVENING WITH
stanton moore

next • 2/28 march is cabaret month opening night kickoff • 2/29 william duvall of alice in chains
• 3/1 kassa overall • 3/2 tommy castro and the painkillers • 3/3 the music of cream - disraeli gears tour
• 3/4 lunasa • 3/5 téada • 3/6 colin jones • 3/7 colin hay at st marks cathedral • 3/7 iris de ment w/ ana egge
• 3/8 vishten • 3/9 & 10 hiromi • 3/12 holly bowling • 3/13 wishbone ash • 3/15 mary gauthier w/ jaimee harris

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★ DON'T MISS EVENTS ★
SATURDAY FEB 22
PUERTO RICO EARTHQUAKE VICTIMS BENEFIT
HOSTED BY REPOSADO LIVE LATIN FUNK BAND FEATURING: 3 TIME GRAMMY AWARD WINNER CARLOS CASCANTE + ELERE \$12

TUESDAY NIGHTS JOE DORIA PRESENTS: Live B3 organ jazz funk FREE	10PM
WEDNESDAY NIGHTS Live SOUL, FUNK & JAZZ bands FREE	8PM 10PM
THURSDAY NIGHTS NEW LIVE BANDS PROUD & NASTY OPEN JAM FREE	8PM 10PM
FUNKY 2 DEATH FRIDAYS Live funk and soul revue w/ DJ ROC PHIZZLE \$10	9PM
CUBAN/LATIN SATURDAYS 700 FUNK SATURDAY \$10	7PM 10PM

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FEATURED EVENTS

2.13 Thursday (Electronic)
EOTO
Red Giant

2.14 Friday & 2.15 Saturday (GRATEFUL DEAD TRIBUTE)
5TH ANNUAL "DEAD OF WINTER" featuring
ANDY COE BAND
plus special guest Tim Bluhm (The Mother Hips)

2.21 Friday (Jazz / Rock)
HOST-NOTE
JOJO MAYER / NERVE

2.22 Saturday (Americana / Soul)
DUSTBOWL REVIVAL
Jared & The Mill

UPCOMING EVENTS

2.18 TROUT STEAK REVIVAL 2.19 PRETTY STRONG (FILM SCREENING) 2.20 DORIA, SKERIK & FRIENDS 3.6 POLECAT FAREWELL SHOW 3.7 JAI HO! HOLI 3.12 THE GOLDEN ROAD FEAT SCOTT LAW 3.13 BLUETECH + THE HUMAN EXPERIENCE 3.14 CLINTON FEARON & BOOGIE BROWN BAND 3.15 SKERIK BAND 3.17 THE WARREN G. HARDINGS 3.18 UNSINKABLE HEAVIES + DJ LOGIC 3.19 MR BILL + ILL GATES 3.20 RJD2 3.21 AQUEOUS & CYTRUS 3.27 MARK FARINA 3.28 SHE'S ALL THAT '90S PROM PARTY 4.2 HORSESHOES & HAND GRENADES 4.3 EKOLU 4.4 PIMPS OF JOYTIME 4.5 HAVOC OF MOBB DEEP 4.8 SAM BUSH BAND WITH THE TRAVELIN' MCCOURYS 4.9 BE SVENDSEN 4.10 MICKEY AVALON 4.11 GARAJ MAHAL 4.16 EMERALD QUINTET 4.17 BUMPIN UGLIES 4.18 ELDRIDGE GRAY & LDW 4.20 DEVIN THE DUDE 4.24 NIGHTMARES ON WAX (DJ SET) 4.26 CHRIS WEBBY 4.30 DAKH DAUGHTERS 5.1 PERPETUAL GROOVE 5.2 KYLE HOLLINGSWORTH BAND 5.14 DELLA MAE 5.16 PHUTUREPRIMITIVE 5.29 GONDWANA

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EVERY MONDAY: KARAOKE
EVERY THURSDAY: MARMALADE
Seattle's Longest Running Funk Night

2.14 Friday (80's New Wave / Pop)
PROM DATE MIX TAPE
"Head Over Heels" '80s Valentine's Ball

2.15 Saturday (EMO / Pop Punk)
GREEN LAKE BASEMENT
Happy Heartbreak, Fiore, Less Than Three "The World's Greatest Emo and Pop Punk Experience"

2.16 Sunday (Rock)
RANDOM ROCKERS
Skyquake, Trailer Park Nudists

2.18 Tuesday (R&B)
LIV WARFIELD
with special guests

2.19 Wednesday (Indie / Rock)
THE ARNOLDS FINAL SHOW!
High Romantics, Flannelog

2.20 Thursday (Bluegrass / Folk)
HEAD FOR THE HILLS
Pixie and the Partygrass Boys

2.21 Friday (Hip Hop)
AYO DOT & THE UPPERCUTS
INVICTVS, EYE EFF

2.22 Saturday (Rock)
STONE FOXES
Strange Vine, The Breaking

2.25 Tuesday (Alternative / Americana)
FAT TUESDAY CELEBRATION
featuring:
Death By Overkill (Video Release Show)
WilloW, Del Vox

2.26 Wednesday (Rock)
THE RAINIERS
The Filthy Traitors

THINGS TO DO → Music

Early Warnings

THE STROKES, ALVVAYS WaMu Theater, Mon March 9, 7 pm

PATTI SMITH AND HER BAND Paramount Theatre, Wed March 11, 8 pm, \$41-\$66

ACTION BRONSON, MAYHEM LAUREN Neptune Theatre, Tues April 7, 8 pm, \$35

ORVILLE PECK, THE RUEN BROTHERS The Showbox, Tues April 7, 8 pm, \$25/\$28

CIRCLE JERKS, ADOLESCENTS, NEGATIVE APPROACH The Showbox, Thurs May 7, 8 pm, \$30/\$35

KAYTRANADA Showbox Soda, Fri May 8, 9 pm, \$30/\$35

JUSTIN BIEBER, KEHLANI, JADEN SMITH CenturyLink Field, Thurs May 14, 7 pm, \$48-\$1,600

JAMES TAYLOR & HIS ALL-STAR BAND, JACKSON BROWNE Tacoma Dome, Sun May 24, 7:30 pm

BUZZCOCKS Neumos, Wed May 27, 8 pm, \$32

HALSEY, CHVRCHES, OMAR APOLLO White River Amphitheatre, Tues June 2, 7 pm

STEELY DAN, STEVE WINWOOD White River Amphitheatre, Thurs June 4, 7:30 pm

HALL & OATES, SQUEEZE, KT TUNSTALL White River Amphitheatre, Fri June 5, 7 pm

BRANDI CARLILE, SHERYL CROW & YOLA Gorge Amphitheatre, Sat June 6, 7:30 pm, \$110/\$301

WEEN Marymoor Park, Fri July 3, 7 pm, \$50/\$55

GUNS N' ROSES T-Mobile Park, Sun Aug 2, 6 pm

HARRY STYLES, JENNY LEWIS Tacoma Dome, Tues Aug 18

ALICIA KEYS WaMu Theater, Sun Aug 30, 8 pm

ROGER WATERS Tacoma Dome, Sat Sept 19, 8 pm

TY SEGALL AND THE FREEDOM BAND The Showbox, Sun Sept 20, 9 pm, \$30/\$32

Thurs 2/13

LIVE MUSIC

CENTRAL SALOON Izthmi, Rat King, Isdal, Blightmaker, 8 pm, \$10

CLOCK-OUT LOUNGE Wanders By Trade (Bob Dylan Tribute), 8:30 pm, \$10

★ COLUMBIA CITY THEATER Reposado, Caveman Ego, Guests, 8:30 pm, \$10

CONOR BYRNE Bummershoot 2020 - Galentine's Day, 8 pm, \$8

CROCODILE Colt Ford, Jeremy McComb, 8 pm, \$34/\$35

THE FUNHOUSE Problem with Dragons, The Cleanse, Darkmysticwoods, Gasmule, 8:30 pm, \$6/\$8

★ JAZZ ALLEY Sonny Landreth and Marcia Ball, 7:30 pm, \$41

★ NECTAR Eto, Red Giant, 8 pm, \$22-\$28

AL NEUMOS Lucky Chops, 7 pm, \$17/\$20

PARAGON Paragon Live Presents Lauren Napier, 9 pm, free

SUNSET TAVERN Anna Tivel, Jeffrey Martin, 8 pm, \$10

TIM'S TAVERN Hot Toddlerz, The Spice, Guests, 9 pm, \$7

TRACTOR TAVERN Fruit Juice, Yuvees, Velvet Q, 8 pm, \$10

VERA PROJECT Wiki, 8 pm, \$13/\$15

DJ/DANCE

★ CAPITOL CLUB Single, Bilingual, Let's Mingle - Show & Party, 7 pm, \$10/\$20

KREMWERK Häused: Get Physical Takeover with Pezzner & Jon Lee, 10 pm, \$5/\$10

PONY Vitamin D, 9 pm, free

Q NIGHTCLUB Field Trip 107: Matroda, 9 pm, \$12

TIMBRE ROOM Tenth Aesthetic: Nick Carroll, Gag Reflex, O!Skinny, 10 pm, \$5/\$10

JAZZ

● BRECHMIN AUDITORIUM Jazz Innovations, Parts I & II, 7:30 pm, free

THE ROYAL ROOM Earshot Jazz Presents: Tim Berne & Matt Mitchell, 7:30 pm, \$18/\$20

★ LO-FI Valentine's Day with Eric Blu and the Soul Revue, Planet Fly, Occlusions, 9 pm, \$10

NECTAR The 5th Annual "Dead Of Winter" with the Andy Coe Band, 8 pm, \$16-\$30

● PARAGON Paragon Live Presents Ruthie Craft, 9 pm, free

THE ROYAL ROOM Tangohart Presents: A Piazzolla Valentine, 7:30 pm, \$18/\$25

SKYLARK CAFE & CLUB Skularoid Presents: Pacific Echoes, Suitcase, Crystal Beth, 8 pm

THE FACTORY LUXE Valentine's Day at the Secret Jazz Club, 6:45 pm, \$35

THE FACTORY LUXE Secret Jazz Club Show, 7 pm, \$20-\$35

★ THE KNIFE ROOM Valentine's Day with Emma Caroline Baker, 8 pm, \$20-\$60

TRIPLE DOOR MQ STAGE The Djangomatics, 5 pm, free

Fri 2/14

LIVE MUSIC

● ALMA MATER TACOMA Maiden Seattle, 7 pm, \$15

AURORA BOREALIS The Aqua Nets & The Sunset Grooves Sweethearts Dance, 8 pm, \$12/\$15

BARBOZA Dylan LeBlanc, Sierra Ferrell, 7 pm, \$19/\$21

EDMONDS COMMUNITY COLLEGE El Club Caja Negra, 7 pm, \$10/\$12

CAFE RACER Unilalia Live! 005, 8 pm, \$5-\$10

TIM'S TAVERN Valentine's Day Heartbreak Covers Night, 9 pm

DARRELL'S TAVERN VDay with Johnny & The Moles and Spiderlounge!, 9 pm, \$10

FREMONT ABBEY VLLY, Peyote Ugly, Timothy Robert Graham, 7:30 pm, \$0-\$12

THE FUNHOUSE Crobot, Aegees, Like Machines, The Jab, 8 pm, \$14/\$16

THE SWISS The Whole Bolivian Army, 8 pm, \$10

THEATRE CONSERVATORY Valentine's Day Spectacular!, 8 pm

★ TACOMA DOME Blake Shelton, 7 pm, \$39-\$109

★ VOLUNTEER PARK CONSERVATORY Valentine's Day Concert at the Volunteer Park Conservatory, 7 pm, \$50

CLASSICAL/OPERA

EDMONDS CENTER FOR THE ARTS Masters of Scottish Arts Concert, 7:30 pm, \$40

DJ/ DANCE

HARD ROCK CAFE Valentine's Day with Whitney Mongé & Ethan Tucker, 7 pm, \$25

CONTOUR Millennium Age Hosts Silent Party Seattle: R&B Wars- Valentine's Edition, 10 pm, \$0-\$15

BELLTOWN YACHT CLUB This Charming Man, 9 pm, \$0/\$5

★ JAZZ ALLEY Mindi Abair and the Boneshakers, 7:30 pm, 9:30 pm, \$57

★ MONKEY LOFT VibeSquad I Mark Starr, DEEP N BASS x Uniting Souls, 10 pm, \$15/\$20

● EL CORAZON Not Til Tomorrow, The Fulton Incarnate, Sails Up, 7:30 pm, \$10/\$12

THE FUNHOUSE Wacken Metal Battle USA 2020, 8 pm, \$12/\$15

SALSA N' SEATTLE DANCE STUDIO Valentine's Day Latin Night!, 10 pm, \$10

STAGE SEATTLE Lovers in Disguise, 10 pm, \$10

JAZZ

EGAN'S BALLARD JAM HOUSE Valentine's Day Show with Pat Johnston, Ogahle, Bill Anschell, Greg Feingold, and DVonne Lewis, 7 pm, 9 pm, \$15

THE FACTORY LUXE Valentine's Day at the Secret Jazz Club, 6:45 pm, \$35

THE FACTORY LUXE Secret Jazz Club Show, 7 pm, \$20-\$35

★ THE KNIFE ROOM Valentine's Day with Emma Caroline Baker, 8 pm, \$20-\$60

TRIPLE DOOR MQ STAGE The Djangomatics, 5 pm, free

Sat 2/15

LIVE MUSIC

BARBOZA Illiterate Light, 7 pm, \$15

BELLTOWN YACHT CLUB Dream Queen, Glass Boys, Brutal Poodle, 9 pm, \$8

CAFE RACER Noah Byrd, Jesse Blake Hay, Maddy Smith, Spencer Carlson, 7:30 pm, \$10

CENTRAL SALOON Sweet Jesus, Swinson & The Expedition, Will Rainier and the Pines, 8 pm, \$8

CLOCK-OUT LOUNGE Spekulation, 45th St. Brass, Marco Collins, 9 pm, \$12/\$15

CONOR BYRNE Cedar Teeth, Jacob Navarro, Navid Eliot, 8 pm, \$10

EDMONDS CENTER FOR THE ARTS Masters of Scottish Arts Concert, 7:30 pm, \$40

THEATRE CONSERVATORY Valentine's Day Spectacular!, 8 pm

THEATRE CONSERVATORY Valentine's Day Concert at the Volunteer Park Conservatory, 7 pm, \$50

THEATRE CONSERVATORY Valentine's Day Concert at the Volunteer Park Conservatory, 7 pm, \$50

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MUSIC LIVES HERE

WHITNEY MONGÉ

Fri Feb 14

VALENTINES DAY with WHITNEY MONGÉ & ETHAN TUCKER

Fri Feb 21

NIRVANA NIGHT III: KURT COBAIN BIRTHDAY TRIBUTE

Sat Feb 22

WILDER VS FURY WORLD HEAVYWEIGHT CHAMPIONSHIP

Sat Feb 29

PUSHING MIDNIGHT with RESTLESS VOCAL BAND

Sat March 7

LADIES OF COUNTRY NITE with MEGS MCLEAN, KATIE WAIDE & MAILE MAE

Get your tickets now at hardrock.com/cafes/seattle

THINGS TO DO → Music

HIGHLINE The Drowns, Burn Burn Burn, Kids on Fire, FCON, 9 pm, \$12/\$15

HUGO HOUSE Original Music Inspired by the Works of Shakespeare, 7:30 pm, \$10

● LUSO Susan Carr Ensemble Saturday Valentine's Show, 7 pm, \$45

NECTAR The 5th Annual "Dead Of Winter" with the Andy Coe Band, 8 pm, \$16-\$30

● SKY CHURCH AT MOPOP Sound Off! 2020 Finals

SKYLARK CAFE & CLUB Atrocity Girl, MTR Project, Nurse Ratchett, 8 pm, \$8

● STROUM JEWISH COMMUNITY CENTER Beyond the Pale, 7:30 pm, \$23-\$28

SUNSET TAVERN Caitlin Sherman, Roselit Bone, Dean Johnson, 9 pm, \$12

TIMBRE ROOM Neighborhood Watch: Robot & Ravidat, Jayomi, Powerbleeder, 6:30 pm, \$10

● VERA PROJECT Iann Dior, Landon Cube, POORSTACY, 8 pm, \$20

CLASSICAL/OPERA

● BENAROYA HALL First Concerts: Meet the Violin, 9:30 am, 11am, \$12

BENAROYA HALL Ode to Joy, 2 pm, \$35

● CHAPEL PERFORMANCE SPACE Seattle Modern Orchestra—Sequenza Marathon, 8 pm, \$10-\$25

● FRYE ART MUSEUM Free at the Frye: Michael Kudirka, 2 pm, free

● SHORECREST PERFORMING ARTS CENTER OSSCS: Ancestors, 7:30 pm, \$10-\$25

DJ/DANCE

CHOP SUEY Romance Yourself Clean, 9 pm, \$5/\$8

FRED WILDLIFE REFUGUE SQ Anniversary Party & Launch!, 9 pm, \$10-\$20

MERCURY Carnevale Oscuro - A Venetian Gothic Masquerade, 9 pm, \$5/\$10

NEUMOS Fuego! - A Reggaeton Dance Party, 10 pm, \$5

Q NIGHTCLUB Haute Sauce: MOMLYN, Swerveon, Vega, Miguel Rockwell, 10 pm, \$10

SALSA N' SEATTLE DANCE STUDIO Kizomba Valentine Social, 10 pm, \$15

JAZZ

THE COTTAGE Live Music | Kate Voss, 6 pm, free

EGAN'S BALLARD JAM HOUSE Greta Matassa Quintet, 7 pm, 9 pm, \$18/\$22

HISTORIC ROXY THEATRE Pearl Django and Gail Pettis Together at the Roxy, 7 pm, \$25-\$35

THE ROYAL ROOM A Swinging Night with the Unknowns and Ranger and The Re-Arrangers, 6:30 pm, free

TRIPLE DOOR MQ STAGE The Hot McGandhis, 8:30 pm, free

LIVE MUSIC

THE CROCODILE BACK BAR Ian Ferguson, 9 pm, \$12

● EL CORAZON Vale of Phanth, Gorod, Wolf King, Aphelion, Pound, 7:30 pm, \$13/\$15

HIGHLINE Thief, To End it All, Jason Walton, Headstone Brigade, 8 pm, \$10/\$13

SUNSET TAVERN The Boards, Drea & The Marilyns, Buckets of Rain, 8 pm, \$10

TIM'S TAVERN The Refrain, Delta Avenue, Killinitt, 8 pm, \$5

CLASSICAL/OPERA

● AUBURN PERFORMING ARTS CENTER Auburn Symphony Orchestra: Happy Birthday, Beethoven, 2:30 pm, \$10-\$37

QUEEN ANNE CHRISTIAN CHURCH Musique du Jour: Boeckman & Bach, 3 pm, \$0-\$32

DJ/DANCE

● CAFE RACER Dining Dead, Sylvia's Closet, Hazerbeam, Tuk, 8 pm, \$5-\$10

CONOR BYRNE Miguel Escobar, Push4Luv, EyeE_AM, 8 pm, \$8

● CROCODILE Set It Off, Capstan, MOBS, 8 pm, \$21-\$25

LIVE MUSIC

BARBOZA Variations, No Home, 8 pm, \$10

BELTTOWN YACHT CLUB Biblioteka, Bodies On The Beach, Medejin, 8 pm, \$8/\$10

● CAFE RACER Dining Dead, Sylvia's Closet, Hazerbeam, Tuk, 8 pm, \$5-\$10

RENDZVOUS Fuck Gatekeepers Vol. III, 9:30 pm, \$10

SHOWBOX SODO Lane 8, 9 pm, \$28

SKYLARK CAFE & CLUB Deadbeat Blackout, Suite Clarity, Guests, 8 pm, \$8

JAZZ

● CROCODILE Set It Off, Capstan, MOBS, 8 pm, \$21-\$25

CLASSICAL/OPERA

● EL CORAZON Silent Planet, Currents, Invent, Animate, Greyhaven, 6:30 pm, \$15

THE FUNHOUSE The Ultramizers, The Laughing Group, Monstress, 9 pm, \$6/\$8

HIGH DIVE Head for the Hills, Pixie and the Partygrass Boys, 7 pm, \$10

● NEUMOS Vincent, Melv, 8 pm, \$15/\$20

● PARAGON Paragon Live Presents Spence Hood, 9 pm, free

● THE ROYAL ROOM Kathryn Claire, Tekla Waterfield, Jeff Fielder, 7:30 pm, \$8/\$12

SUBSTATION Everyone Is Rivers Cuomol, 8 pm, \$7/\$10

SUNSET TAVERN Sweet Jesus, Mojo Riot, Long Dark Moon, 8 pm, \$10

TRACTOR TAVERN Mike & the Moonpies, Quaker City Night Hawks, 8 pm, \$12

● VERA PROJECT Lund, Guciighwaters, Guardin, Corey Wells, 7 pm, \$16/\$20

VICTORY LOUNGE The Prairie Fire's Third Thursday + Guests, 8:30 pm, \$5

DJ/DANCE

Q NIGHTCLUB Field Trip 108: Dombresky, \$10

TIMBRE ROOM Human Error Presents: Gangus, Boygold, Yama, Bayk, 9 pm, \$10

JAZZ

● Q JAZZ ALLEY David Sanborn Jazz Quintet, \$41

LIVE MUSIC

Fri 2/21

CLASSICAL/OPERA

● MEYDENBAUER CENTER "Rhapsodic, tender lyricism": Beethoven's Romances - Sammamish Symphony, 7:30 pm, \$10-\$22

● SAINT MARK'S CATHEDRAL Vehicles for Variation: Beloved Chaconnes for String and Organ, 7:30 pm, \$15/\$20

● ST. JAMES CATHEDRAL Cathedral Organist Joseph Adam - 2020 Vierne Complete Organ Works, 7:30 pm, \$18

● THEATRE AT MEYDENBAUER Sammamish Symphony Presents Rhapsodic, Tender Lyricism: Beethoven's Romances, 7:30pm, \$10-\$20

DJ/DANCE

MONKEY LOFT Persona by Studio 4/4, 10 pm

ORIENT EXPRESS Heartbeat Silent Disco - Love Train!, 9:30 pm, \$10

Q NIGHTCLUB Pop Secret: Destructo, \$15

JAZZ

● CHAPEL PERFORMANCE SPACE Unit Structures, 8 pm, \$5-\$15

● Q JAZZ ALLEY David Sanborn Jazz Quintet, \$41

● THE SLAB Secret Jazz Club Concert, 7 pm, \$20

TRIPLE DOOR MQ STAGE Jacqueline Tabor, 5 pm, free

TRIPLE DOOR MQ STAGE Dmitri Matheny, 8:30 pm

LIVE MUSIC

Sat 2/22

CLASSICAL/OPERA

ALMA MATER TACOMA The Paperboys, 8 pm, \$18/\$20

AURORA BOREALIS PROBLEM CHILD: Mardi Gras Masquerade Ball!, 9 pm, \$15/\$20

● BARBOZA Sudan Archives, 7 pm, \$18

● BLACK LODGE Shadow of the Season, Rob Joynes, Careen, 9 pm

● CAFE RACER Erika Lundahl, Cape Disappointment, Modern Dancer, Prodigal Sunburn, 8:30 pm, \$5

CONOR BYRNE Izumi, Power Strip, Chanel Beads, I Love You Avalanche, 8 pm, \$8

● CROCODILE The Best '80s Party Ever! (So Far) with Tiffany, Nite Wave, DJ Indica Jones, 8 pm, \$25-\$75

DARRELL'S TAVERN Coyote Bred, College Radio, Mercury, 8 pm

THE FUNHOUSE Delta Bombers, Reckless Ones, Wildcat Rose, Muertem, 8:30 pm, \$15

● THE SHOWBOX The Glorious Sons, 8 pm, \$25

SUNSET TAVERN Revel, Intrinsic Factor, Triceratops, 7:30 pm, \$10

● TRIPLE DOOR Mark Guilian's Beat Music, 7:30 pm, \$25-\$32

VERMILLION Vader Tots, John Othic, Flatlions, Silverrun, 7 pm, \$10

W HOTEL BELLEVUE Living Room Live: Brett Benton, 6 pm, Free

JAZZ

● THE ROYAL ROOM pH Factor with UW Studio Big Band, 7:30 pm, \$10

LIVE MUSIC

THE KRAKEN BAR & LOUNGE I Want The Knife, Hippie Fight, Dreadful Children, 8 pm, \$7

KREMWERK KW 6 Year Anniv Friday: Omar S (Research x QDA x Boyhood Pres), 10 pm, \$12/\$18

LUCKY LIQUOR Accidental Stuntmen, The Close Seconds, 9 pm, \$7

● NEUMOS Dirty Honey, The Amazons, 7 pm, \$18-\$69

● PARAGON Paragon Live Presents Ka'imi Hanano-eau, 9 pm, free

RENDZVOUS Jed Crisologo & the Sun Killers, D. Benedict Band, Redcedar, 6 pm, \$8/\$12

RENDZVOUS Fuck Gatekeepers Vol. III, 9:30 pm, \$10

SHOWBOX SODO Lane 8, 9 pm, \$28

SKYLARK CAFE & CLUB Deadbeat Blackout, Suite Clarity, Guests, 8 pm, \$8

JAZZ

● CROCODILE Set It Off, Capstan, MOBS, 8 pm, \$21-\$25

LIVE MUSIC

SLIM'S LAST CHANCE CHILI SHACK AND WATERING HOLE Skularoid Presents: Fast Nasties, 13 Finches, Dragontail Peak, 9 pm

● SUNSET TAVERN The Crocodile Presents: Dave Hause and The Mermaid, Guests, 9 pm, \$15

THE SWISS Everson Pines, 9 pm, \$8

TIM'S TAVERN The Heavy Petters, Bryan Daisley, Jack Parker, Jeff Crosby, 8 pm, \$8

TRACTOR TAVERN Heiress, Pound, X Suns, Blightmaker, 9 pm, \$10

THE VALLEY Downtown, 9 pm, \$5/\$10

CLASSICAL/OPERA

THINGS TO DO → Music

SKYLARK CAFE & CLUB

Skularoid Presents: Primary Pulse, Oceans Fade, Fragile Weapons, 8 pm

SLIM'S LAST CHANCE CHILI SHACK & WATERING HOLE

Christy McWilson Experience, Randy Weeks, 9 pm, \$10

SUNSET TAVERN

The Crocodile Presents: Donny Benét, Guests, 9 pm, \$15

TIM'S TAVERN

Mallory, Octopus Tree, Tom Esch, 8 pm, \$8

▲ TOWN HALL SFC - Aaron Nigel Smith

11 am, \$0-\$5

TRACTOR TAVERN

Tall Heights, Guests, 9 pm, \$15

CLASSICAL/OPERA

▲ BASTYR UNIVERSITY

True Colors, \$0-\$25

▲ BENAROYA HALL

Wonder Women, 11 am, \$15-\$25

▲ FOSTER PERFORMING ARTS CENTER

Rainier Symphony - A Relentless Determination, \$0-\$22

PANTAGES THEATER

Symphony Tacoma: Beethoven's Eroica and His Electric Universe, 7:30 pm, \$24-\$83

YOUNGSTOWN CULTURAL ARTS CENTER

NOCCO: Through the Glass, 2 pm

DJ/DANCE

EL CORAZON

The Eno Night Tour, 8 pm, \$12

ORA NIGHTCLUB

Matt Lange, 10 pm, \$15-\$30

Q NIGHTCLUB

Haute Sauce: Swervewon, Zilla, Semaj, Famous, 10 pm, \$10

SUBSTATION

Big N Slim, 9 pm, \$20

THE UNDERGROUND STA

Presents: Craig Connally, 10 pm, \$21-\$28

JAZZ

★ ▲ JAZZ ALLEY

David Sanborn Jazz Quintet, \$41

THE ROYAL ROOM

The Ain't No Heaven Seven Dixieland Band, 5 pm, \$10

TRIPLE DOOR MQ STAGE

Happy Trio, 8:30 pm, free

Sun 2/23

LIVE MUSIC

BELLTOWN YACHT CLUB

Mr. Elevator, Acid Tongue, Sarah Savannah, 8:30 pm, \$10/\$12

▲ COLUMBIA CITY THEATER

Seattle Guitar Mentor 2020 Student Concert, 6 pm, \$20

▲ CROCODILE

The Jungle Giants, Little Image, 8 pm, \$18

▲ FAUNTLEROY

SCHOOLHOUSE Eli Rosenblatt, 10:30 am, \$5/\$10

THE FUNHOUSE

E.C.H.O., Fonzielli, Darkmyntwoods, Fight and Flight, 8 pm, \$6/\$8

THE KRAKEN BAR & LOUNGE

Slow Code, Muscle Beach, Plastic Daggers, Enemy Closer, 8 pm

SUNSET TAVERN

Sealife, Darksoft, Sea Salt, Youth, 8 pm, \$10

TRACTOR TAVERN

Carsie Blanton, Guests, 8 pm, \$15

TRIPLE DOOR MQ STAGE

Sundae + Mr. Goessl, 5 pm, free

CLASSICAL/OPERA

▲ BASTYR UNIVERSITY

True Colors, \$0-\$25

▲ BENAROYA HALL

Wonder Women, 11 am, \$15-\$25

▲ FOSTER PERFORMING ARTS CENTER

Rainier Symphony - A Relentless Determination, \$0-\$22

PANTAGES THEATER

Symphony Tacoma: Beethoven's Eroica and His Electric Universe, 7:30 pm, \$24-\$83

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Q NIGHTCLUB

Haute Sauce: Swervewon, Zilla, Semaj, Famous, 10 pm, \$10

SUBSTATION

Big N Slim, 9 pm, \$20

THE UNDERGROUND STA

Presents: Craig Connally, 10 pm, \$21-\$28

▲ NATIONAL NORDIC MUSEUM

Emerald Ensemble: Mother Sweden, 2 pm, \$10-\$30

TOWN HALL NOCCO

Through the Glass, 7:30 pm, \$8

▲ TRIPLE DOOR

Alasdair Fraser & Natalie Haas, 7:30 pm, \$8

TRIPLE DOOR Soulsha

7:30 pm, \$16/\$20

DJ/DANCE

SUBSTATION

Hazmat Crew - Quarantine Live with Fuzzy Math, MyndthaVillan, & More, 7 pm, \$15/\$20

JAZZ

★ ▲ JAZZ ALLEY

David Sanborn Jazz Quintet, \$41

THE ROYAL ROOM

Steve Treseler, Ås In Motion Quartet, 7 pm, free

CLASSICAL/OPERA

▲ IKEA PERFORMING ARTS CENTER

Seattle Symphony Community Concert, 7 pm, free

▲ KATHRYN ALVORD

GERLICH THEATER Music of Today: DXARTS, 7:30 pm, free

TRIPLE DOOR Soulsha

7:30 pm, \$16/\$20

HIGH DIVE

Death By Overkill, WilloW, Del Vox, 8 pm, \$8/\$12

SUBSTATION

Redshift, Balsa, Birdcop, 8 pm, \$8

SUNSET TAVERN

The Northern Light, American Flats, Teen Cat, 8 pm, \$8

TRIPLE DOOR Soulsha

7:30 pm, \$16/\$20

CLASSICAL/OPERA

THE BIGGEST MISTAKES WE MADE IN 2017

P. II

TRIPLE DOOR Soulsha

7:30 pm, \$16/\$20

CLASSICAL/OPERA

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SCARECROW ACADEMY PRESENTS THE ART IN HORROR: HORROR AND THE DIRECTOR
A FILM DISCUSSION SERIES HOSTED BY ROBERT HORTON
SATURDAY AFTERNOONS AT 2PM, AT THE SCARECROW SCREENING ROOM

AN IN-DEPTH LOOK AT HOW SOME OF THE GREATEST DIRECTORS IN CINEMA JACKED UP HORROR. THE ART IN HORROR IS A TEN-WEEK SCREENING/DISCUSSION SERIES ANALYZING DIRECTING METHODS IN DETAIL, AND DEFINING WHAT MAKES GREAT STYLE IN THE HORROR FILM.

FEBRUARY 8: *MISERABLES* (1930) DIRECTED BY J. L. THOMAS

FEBRUARY 15: *FRANKENSTEIN* (1931) DIRECTED BY JAMES WHALEY

FEBRUARY 22: *WAMPAS WOMAN* (1933) DIRECTED BY RALPH THOMAS

FEBRUARY 29: *WALKED WITH A ZOMBIE* (1943) DIRECTED BY VICTOR FRANKENHEIMER

MARCH 7: *THE THING FROM ANOTHER WORLD* (1951) DIRECTED BY JAMES WHALEY

MARCH 14: *THE BIRDS* (1963) DIRECTED BY ALFRED HITCHCOCK

MARCH 21: *MOMMIE'S DAFT* (1964) DIRECTED BY ROBERT MICHENER

MARCH 28: *WALKING DEAD* (1967) DIRECTED BY CARL LAMMERS

APRIL 4: *THE SHINING* (1980) DIRECTED BY STEPHEN KING

APRIL 11: *THE THING* (1982) DIRECTED BY JOHN CARPENTER

DISCUSSIONS ARE LED BY FILM CRITIC ROBERT HORTON, AUTHOR OF THE SEASIDE TICKET COLUMN ON THE SCARECROW BLOG, AND MANY BOOKS INCLUDING A STUDY OF THE 1930'S FRANKENSTEIN. THE SESSIONS ARE FREE AND OPEN TO ALL AND THERE'S NO HOMEWORK!



JASMYNE KEIMIG

"She doesn't deserve shame because she masturbated, she deserves it for thinking she's Tracey Emin."

- SLOG COMMENTER
thestranger.com/slog

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IndieWire Critic's Pick
"A LUMINOUS TOUR DE FORCE"

"QUIETLY REVOLUTIONARY"
-Film Comment

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THINGS TO DO → *Film*

And Then We Danced Is a Gay Romance with High Stakes

The tender film sparked far-right protests in its home country.

BY JASMYNE KEIMIG

Robyn's single "Honey" off her 2018 album of the same name comes on about halfway through the Swedish Georgian film *And Then We Danced*. And it's perfect. Merab (played by the luminous first-time actor Levan Gelbakhiani) is playfully dancing for the private pleasure of his rival and crush, Irakli (Bachi Valishvili), when the song comes on through the tinny speakers. "No, you're not going to get what you need / But, baby, I have what you want," Robyn sings as his lithe body moves to the soft, sensual pop track. He smokes a cigarette and bounces around the room, communicating a desire for Irakli that he can't express in words.

The scene has real stakes, too, as sentiment toward queer people in Georgia (where it's set) is still quite hostile. Merab and Irakli are engaging in this flirtation while Merab's temperamental brother is passed out drunk in the room; if anyone came in and saw them, it could mean excommunication from their community. Or, even worse, violence. Director Levan Akin (who is Georgian but grew up in Sweden) was inspired to make the film after witnessing a violent clash between LGBT demonstrators and far-right protesters in Tbilisi, the capital, in 2013. Akin, who is gay, felt ashamed of his country and resolved to make a queer coming-of-age film that takes place there.

And Then We Danced is situated in the world of Georgian dance. Merab comes from a lineage of (failed) traditional dancers, training for years with his partner Mary (Ana Ja-

Top Picks

'Bird'

BY CHARLES MUDEDE

Have you ever heard Clint Eastwood play jazz on a piano? If not, you should. He does not have the mastery of a pro, but he does feel the deep roots (the blues) of the black American soul. It is in his blood. Indeed, he plays not like a man who wants to get jazz right, but like an animal who simply and wholly wants to revel in it, to fall into its muddy and messy rhythms, and roll around and roll around, and turn and turn. Yeah, you know how he feels. Eastwood—who is now making dumb Trumpy films for low-information white America—loves the rich and complicated African music of black America like nothing else.

And so it is not surprising that his 1988 biopic about the tragic jazz genius Charlie Parker, *Bird*, is, in every shot and scene and sequence, filled with



PHOTO BY LISABI FRIDELL, COURTESY OF MUSIC BOX FILMS.

Irakli (Bachi Valishvili) and Merab (Levan Gelbakhiani) are amorous rivals in 'And Then We Danced.'

vakishvili) in hopes of graduating to the main ensemble. The men in traditional Georgian dance are supposed to project a type of stiff masculinity in their movements, and the surly dance coach criticizes Merab for his softness. Tension in the troupe escalates when the aforementioned Irakli, hot and charming, joins the group just as a spot for a man in the main ensemble opens up, pitting Merab and Irakli against each other.

Akin has said that filming in the country was difficult, since few people wanted to be associated with a production that celebrates a gay narrative. The film's dance choreographer was even listed as "anonymous" in the credits for fear of losing his job. When the

film premiered in Tbilisi and nearby Batumi last year, far-right protesters and members of the Georgian Orthodox Church came in droves to harass moviegoers and prevent them from attending the screening.

Despite this homophobic animosity, Akin has said that the number of young Georgians, Ukrainians, and Polish people reaching out to him with excitement about *And Then We Danced* without even having seen it is extremely heartening. The film's setting within an institution of Georgian culture places a queer love story right at the heart of tradition. Being gay and Georgian isn't a conflict of identity; rather, these identities can and do coexist and are bolstered by each other.

It's a tenderly told story that doesn't skimp on explicit sex scenes, centering physical desire as much as emotional connection. Gelbakhiani is the linchpin who makes the film really work, occupying the screen wonderfully as Merab, communicating the lust, frustration, anger, and determination necessary for the role. But, God, I keep coming back to the "Honey" scene; I think it's the key to the whole movie. The song's brazen, sticky sexuality perfectly enunciates the undercurrent of want that pulses between Merab and Irakli, a sonic story cut straight from the club dance floor and plopped into the center of Georgian tradition. "Come get your honey," Robyn coos. Like she knew! ■



this love. Yes, Parker fucked up much of his life with heavy drugs; yes, he was mentally unstable; yes, he died way too young (at the age of 34). But Eastwood's film, which stars a young and excellent Forest Whitaker (he deserved an Oscar for this performance), emphasizes the saxophonist's otherworldly brilliance.

What Eastwood understood is that people like Parker are rare, and so, in a sense, cannot really be judged. They appear in a world that is not of

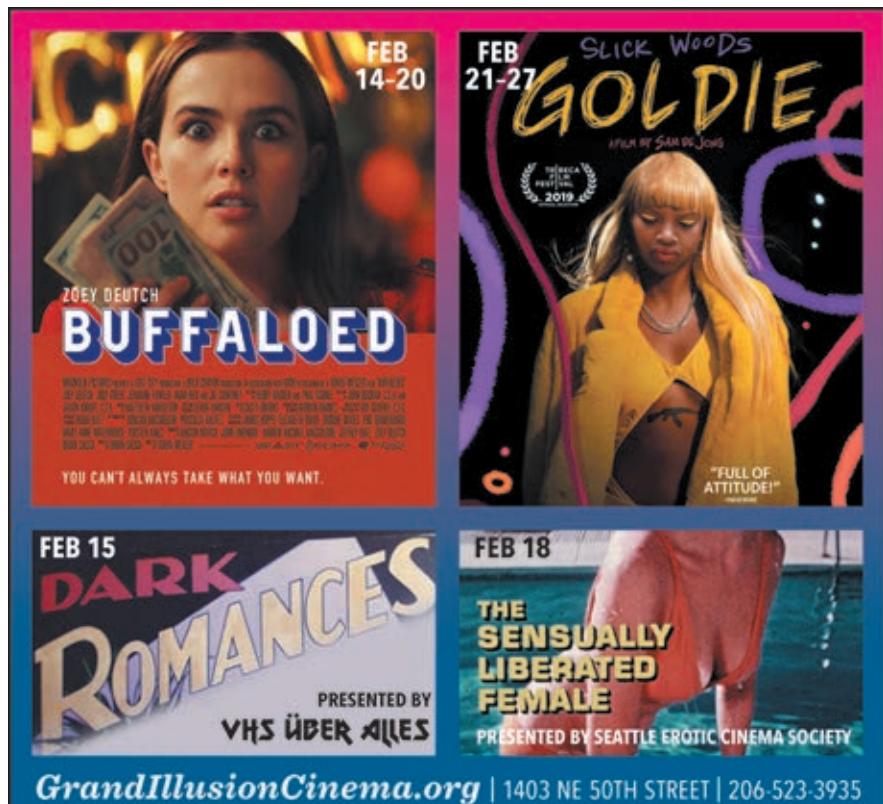
their time and is packed on all sides by mediocre people, minds, ideas, ambitions, rules. If their greatness as artists is to be expressed as fully as possible, then these rare men or women must reject all conventions and make life miserable for themselves and those close to them.

All in all, Eastwood directed *Bird* in much the same way he plays jazz piano—not with caution, not with precision, but with a love that is supreme. (Thurs Feb 20, SIFF Cinema Uptown, 6:30 pm, \$14)

SUN FEB 16

Song to the Siren: The Beacon Guide to 4AD

In the wake of the December 2019 death of Vaughan Oliver, head of the English indie label 4AD's in-house design company 23 Envelope, Seattle indie movie theater the Beacon is hosting Song to the Siren: The Beacon Guide to 4AD. Oliver was crucial in creating 4AD's mystique, his imagery on its record covers an ideal analogue to the music's often gothic, enigmatic, and emotionally fraught qualities. The label's roster—which includes Bauhaus, the Birthday Party, Cocteau Twins, This Mortal Coil, Dead Can Dance, Scott Walker, Throwing Muses, Insides, Dif Juz, Le Mystère des Voix Bulgares, Rema-Rema, the Breeders, and Aldous Harding—has created some of the most haunting and devoutly worshipped music in recorded history. The Beacon celebrates 4AD's audio/visual splendor with a profound plunge into the label's fascinating history via music videos, television appearances, rare live footage and interviews, segments from the 1985 film



THINGS TO DO → Film

23 Envelope Documentary, and more. (*The Beacon*, 8:30 pm, \$12.50) **DAVE SEGAL**

OPENING FRI FEB 21



'Portrait of a Lady on Fire'

From director Céline Sciamma (*Girlhood*), *Portrait of a Lady on Fire* is set in late-18th-century France on a remote island in Brittany. Young and independent artist Marianne (Noémie Merlant) is commissioned to paint a portrait of Héloïse (Adèle Haenel) that will be sent to Héloïse's Milanese fiancé. There's just one thing: Héloïse refuses to sit for her portrait, as she does not want to get married to some strange man. So, under the guidance of Héloïse's mother, Marianne poses as the lady's maid in order to get close to her, secretly completing the portrait from memory.

Sciamma is really obsessed with gaze in this film, understanding the importance it carries for a painter studying her subject and also what it can communicate between two lovers. When Marianne looks at Héloïse on their long walks together, her looking carries more meaning than simply taking in her companion; Marianne is etching Héloïse's face into memory, carrying the image in her head, attempting to recreate it in paint. It's a finicky thing, trying to capture someone's essence from just a memory that's riddled with your own biases and emotions toward your subject. "Don't regret. Remember," Marianne utters to Héloïse at one point. An apt direction for both painting and dealing with a breakup.

If this sounds like a fanfic, it sort of is. And I mean that in the best way possible. The wind-swept, craggy background of the film, the propriety of the women's costumes, and the secretive closeness between Héloïse and Marianne are all so saccharine and gay, it's as if it were written by a feverish blogger. But I think that's also what makes the film so wonderful. Marianne and Héloïse's unfurling of feelings for each other is more than just wish fulfillment; there's an emotional logic to it that believably defies their historical context. And its ending doesn't seem overwrought or cliché, just devastating. (*SIFF Cinema Egyptian*, \$14) **JASMYNE KEIMIG**

UNSTREAMABLE

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'Scorched'

As far as pulpy exploitation films go, *Scorched* certainly isn't innovative or even all that good. Connie Stevens plays Jackie Parker, an undercover

narcotics detective hunting down a million dollars' worth of heroin that's been smuggled into Seattle. There are the requisite car chases, ghastly fashions, full female nudity, and bright red fake blood that you'd expect from a '70s action flick, yet none of the charm that makes the genre great. But the real reason to watch *Scorched*—at least for Seattleites—is to glimpse how dramatically the city has changed since this film was shot. We get to see Pike Place Market, Sea-Tac Airport (which looks worryingly unchanged), Ye Olde Curiosity Shoppe, the old rickety Colman Dock, the viaduct. Seattle's skyline looks dramatically different dominated by the Space Needle rather than the Columbia Tower (completed in 1985) or Rainier Square Tower (to be completed this year). But what fucked me up the most is a chase scene that occurs about halfway through where the bad guy tries to escape on the monorail. My, have times changed! Shout-out to Shane and Michael of Collide-O-Scope for playing clips of this at your 10th-anniversary celebration—you inspired me! (Available for rent at Scarecrow Video. More recs at thestranger.com/unstreamable.) **JASMYNE KEIMIG**

MORE ➤ TheStranger.com/Film

More Picks

French Pleasures:
The Aviator's Wife
Seattle Art Museum,
Thurs Feb 13, \$9

Goldie
Grand Illusion, Feb 21-27,
\$10

Headless into Night
Northwest Film Forum,
Wed Feb 26, free

Heroic Purgatory
Northwest Film Forum,
Feb 15-16, \$13

Invisible Life
AMC Seattle 10, opening
Fri Feb 14, \$13

Matewan
SIFF Film Center, Wed
Feb 19, \$14

'Midsommar'
(Director's Cut)
Central Cinema, Wed Feb
19-20, \$10/\$12

Perfect Revolution
Northwest Film Forum,
Wed Feb 19, \$13

Campout Cinema:

'Princess Mononoke'

Museum of Pop Culture,

Sun Feb 16, 2 pm, \$28

museum admission

Catvideo Fest 2020

SIFF Cinema Uptown,

Fri 22-23, \$11-\$15

Ride Your Wave

Meridian 16 & AMC Pacific
Place, Wed Feb 19, \$16

**Rolling Stone: Life and
Death of Brian Jones**
Ark Lodge Cinemas, Thurs
Feb 13, \$13

**Seattle Asian American
Film Festival**
Various locations,
February 20-23

**Seattle Times Book
Club Presents
'Brokeback Mountain'**
The Beacon,
Sun Feb 23, \$13

**The Sensually
Liberated Female**
Grand Illusion,
Wed Feb 19, \$10

MORE EVENTS ➤

TheStranger.com/EverOut

THINGS TO DO → Food & Drink

The Wait Is Over: Musang Is Here

The onetime pop-up has finally opened its brick-and-mortar on Beacon Hill.

BY KARA TIERNAN



TERRENCE JEFFREY SANTOS

A sampling of Musang's offerings, including the trout tinapa (top right).

If you've stood in line at one of her pop-ups, seen the growing number of accolades she's earned, or watched her walk chef Marcus Samuelsson through the Seattle Filipino restaurant scene on *No Passport Required*, you've probably been patiently anticipating the opening of chef Melissa Miranda's restaurant Musang for a long time. The wait is finally over. And in the whirlwind after her grand opening, I got the chance to sit down with Miranda while she reflected on how she got here and what she hopes to bring to the community.

"I started doing pop-ups in Seattle three years ago, cooking Italian food after studying abroad in Italy, but I felt a calling to return to my roots," she explained. "I started cooking the food that I loved the most, really as a place for my friends to come and kick it and share Filipino food, because there wasn't a whole lot of places to get it." The pop-ups gained a loyal following that led to more than 700 backers on the Kickstarter campaign that partially funded her cozy restaurant. Inside the purple Beacon Hill craftsman Miranda has dubbed the "ube house," you'll find an inviting space with decor inspired by heritage homes in the Philippines, and an open-air kitchen in which Miranda and staff carefully craft thoughtful dishes you're unlikely to find anywhere else. "Our dishes offer seasonality, freshness, and simplicity, often using four or

five ingredients," she said. "Filipino food is often looked at as super heavy, but we're doing it in a contemporary way."

Main dishes such as the beef mechado are a must-try, a comforting steamy stew of beef and roasted vegetables swimming in a red pepper tomato sauce, as is the smoked steelhead trout tinapa with fennel, bitter greens, and a roasted tomato vinaigrette that one of the staff described as crack sauce (which is accurate AF). The ginataan was hands down my favorite dish, and can easily be added to any order. It's traditionally cooked with shrimp and shrimp paste; however, at Musang, they've created a savory vegan version with winter squash, mushrooms, roasted root vegetables, turmeric, and ginger with a garnish of pickled mushrooms and herbs on top.

One of Miranda's favorite dishes on the menu right now is the adobong pusit pancit, made with squid hand-caught and carved by her father, Musang, the restaurant's namesake. You can often find Miranda's mother and father around the kitchen, fully embracing their roles as her biggest cheerleaders. "My dad's crazy," she said laughing. "His gregarious spirit lives here; he comes into the kitchen and is our biggest quality check."

Miranda says Musang is family-friendly and envisions it as a community space first, and a restaurant second. She's thankful for the community she's built in the Filipino



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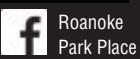
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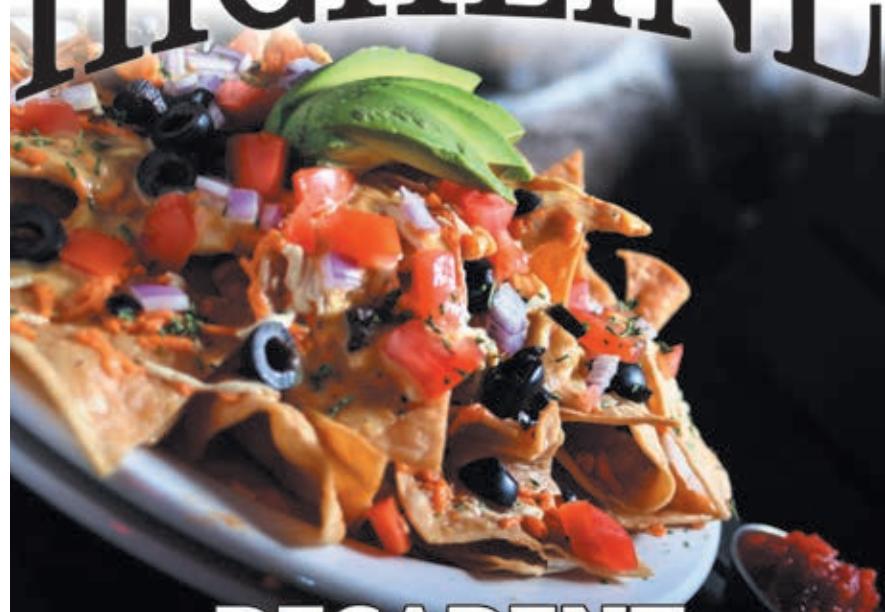
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THINGS TO DO → Food & Drink

restaurant scene with supporters that include the Kickstarter backers and pop-up followers. "Community is the only way we can hope to create sustainability in this new restaurant scene," she said. "Restaurants open and close left and right, and the model we grew up with, the hustle, doesn't work anymore. You have to build community so you know people will show up when you open and tell their friends about their experience. Without the community, we wouldn't be here."

Musang is now serving dinner Wednesdays through Sundays, and brunch Saturday and Sunday mornings. While Miranda may be the public face of the restaurant, she's not taking credit for its success. "Our team is the driving force," she insisted. "Musang isn't chef-driven; it's community-driven. My sous chef is a badass, and my manager is a badass. It's difficult to find a team that believes in the product, and you can feel that when you walk in the door." ■

Top Picks

FEB 16-17



CELESTE NOCHE

Bryant Terry: 'Vegetable Kingdom'

A January 24 *Washington Post* article noted that 8 percent of African American adults consider themselves vegans—the highest among all demographic groups in the US. (According to a 2016 survey by Pew Research Center, only 3 percent of Americans overall identify as vegans.) Black vegan eco-chef and food justice activist Bryant Terry is among veganism's strongest advocates and is working on increasing that number one fantastic cookbook at a time, including 2014's *Afro-Vegan: Farm-Fresh African, Caribbean, and Southern Flavors Remixed* (which *Bon Appétit* praised as one of the best vegetarian cookbooks of all time; it also helped him earn a James Beard Foundation Leadership Award in 2015). He's got a new book out, *Vegetable Kingdom: The Abundant World of Vegan Recipes*, and he'll be appearing at two events here in conjunction with its release: a veggie-centric dinner showcasing dishes from *Vegetable Kingdom* at Edouardo Jordan's Salare restaurant on Sunday, and a cookbook signing and talk with local chef and instructor Tarik Abdullah at Book Larder on Monday. (Sun, Salare, 6-9 pm; Mon, Book Larder, 6:30 pm.) **LEILANI POLK**

FEB 20-22

Laurie Pfalzer: 'Simple Fruit'

The debut outing from Laurie Pfalzer (formerly the pastry chef at Salish Lodge and Spa, currently an educator at PCC Markets) beckoned strongly with its cover of grilled apricots. (I have a sweet tooth that has no bounds.) *Simple Fruit: Seasonal Recipes for Baking, Poaching, Sautéing, and Roasting* focuses on knowing when to enjoy fruit "at its peak flavor," and is conveniently organized seasonally, which also serves as a way of knowing what's in season in the Pacific Northwest at any given time of the year: rhubarb and strawberries in the spring; cherries, raspberries, blueberries, blackberries, marionberries, apricots, peaches, and nectarines in the summer; plums, apples, and pears in autumn; and cranberries, select citrus, and dried fruits in the winter. Paired with Charity Burggraaf's vibrant, beautifully composed photos of the fruits that almost jump off the page and beg to be eaten, *Simple Fruit* is a fine addition to any PNW-gearied cookbook library. (Book Larder, 6:30 pm, free.) **LEILANI POLK**

TUES FEB 18



Archipelago
STARCHEFS

2020 StarChefs Seattle Rising Stars Tasting Gala & Awards Ceremony

StarChefs' Rising Stars Awards recognizes up-and-coming culinary luminaries. This year, the restaurant industry magazine will bring its awards ceremony and gala to Seattle to showcase some of the best chefs working in our city today, with 16

FEB 20-22

Seattle Wine and Food Experience

This annual extravaganza of all things edible and drinkable is an ode to gluttony in three parts. First up is Comfort, a festival of "feel-good foods and crafty brews," complete with bars for french fries, Bloody Marys, and cozy cocktails. Next, POP! Bubbles and Seafood capitalizes on the felicitous pairing of bubbles and bivalves with more than 30 sparkling wines from around the world and seafood-driven bites from 20 Seattle chefs. Finally, the Grand Tasting will showcase local and regional wines, beer, cider, spirits, and tastes from big-name Seattle chefs, with plenty of opportunities to watch demonstrations and meet artisan food producers. (Various locations, \$60-\$250.) **JULIANNE BELL**

TUES FEB 25

Lukas Volger: 'Start Simple'

On his Instagram account, food writer and editor Lukas Volger, who cofounded the James Beard Award-winning queer indie food mag *Jarry*, shares snaps of his sensible, healthy-ish, enviably effortless meals, like steel-cut oats swirled with ricotta and tomato marmalade, or six-minute eggs in soupy polenta. (A noted legume fanatic, he also

started the hashtag #31DaysOfBeans and is a vocal proponent of the Rancho Gordo Bean Club, a quarterly heirloom bean subscription I can't stop gushing about.) Luckily, he's now divulging his secrets in his new book, *Start Simple*, which demonstrates how readers can create everyday vegetarian meals when armed with an arsenal of 11 basic, versatile ingredients like sweet potatoes and tortillas. For its release, he'll be chatting with local author Sara Dickerman at Book Larder. If you're tired of complicated, expensive "meal plans" and "weeknight recipes" that seem to be designed for cooks in Gwyneth Paltrow's tax bracket with endless stores of free time, this is one to check out. (*Book Larder*, 6:30 pm, free.)

JULIANNE BELL

MORE > TheStranger.com/Food

New Bars & Restaurants

BALLARD

Fair Isle Brewing Farmhouse-style brewery 936 NW 49th St

CENTRAL DISTRICT

Central Cafe & Juice Bar Eco-conscious juice bar and coffee shop 2509 E Cherry St

QUEEN ANNE

206 Burger Co. Casual burger joint 101 Nickerson St

SOUTH LAKE UNION

Gyro & More No-frills Mediterranean eatery 1205 Dexter Ave N

TACOMA

Tin Hat Cider Small-batch cider 5115 S Fife St

WALLINGFORD

Sisi Kay Thai Eatery & Bar Thai fusion restaurant 1612 N 45th St

WEST SEATTLE

Lula Coffee Co. Trendy cafe 4451 California Ave SW

WOODINVILLE

Good Brewing Co. Hollywood Taproom Community-focused taproom 14701 148th Ave NE



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More Picks

5th Anniversary Weekend Celebration

Ghostfish Brewing Company, Feb 21-23

Alki Oyster Fest!

Alki Beach, Sun Feb 16, 12-5 pm, \$45

Alki Winter Beer & Food Truck Festival

Alki Beach, Sat Feb 22, 10 am-4 pm, free

Black History Month with Chef Edouardo Jordan

Various locations, through Feb 27

The Blind Cafe Experience - Music + Social In The Dark

Nalandi West, Feb 14-15, 4:30 pm, 8 pm, \$120-\$350

Bug-Eating Adventures with The Bug Chef

Darrell's Tavern, Sun Feb 16, 3 pm, \$45

Decadent Four-Course Valentine's Day Dinner

Goldfinch Tavern, Fri Feb 14, 5-10 pm, \$99

For the Love of Love Dinner + Wine Pairing

Hotel Sorrento, Fri Feb 14, 5-9 pm, \$100

Fourth Annual Dumping Fest

Palace Ballroom, Sun Feb 23, 1-3 pm, \$40

Lark Valentine's Day Dinner

Lark, Fri Feb 14, 5-8:30 pm, \$130

Machine House Bake Off 2020

Machine House Brewery, Sun Feb 23, 5-8 pm

Oyster Feast with Pleasant Bay Oyster Farm

The Growler Guys, Thurs Feb 13, 5-9 pm

Seattle Cake Con & Dessert Showcase

Block 41, Feb 16-17, \$25

Seattle Night Market: Lunar New Year

Magnuson Park Hangar 30, Sat Feb 15, 12-10 pm, \$1

Seattle Thorramblot 2020

National Nordic Museum, Sat Feb 22, 5:30-11 pm, \$100

Suds for Cinema: A Benefit for the Nordic Lights Film Festival

Lagunitas Tap Room, Mon Feb 24, 6:30-8:30 pm, \$10

Valentine's Champagne Cocktail Class

Four Seasons Hotel Seattle, Sun Feb 16, 3-5 pm, \$40

Valentine's Day Romantic Dinner

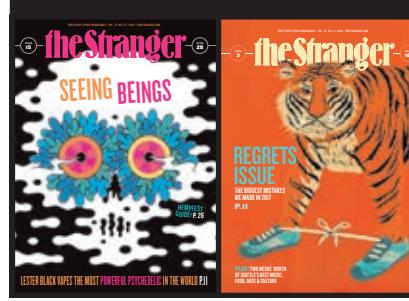
Maximilien, Fri Feb 14, 5-11 pm, \$105

World Whiskey Forum 2020

Westland Distillery, Tues Feb 18, 5 pm, \$1575

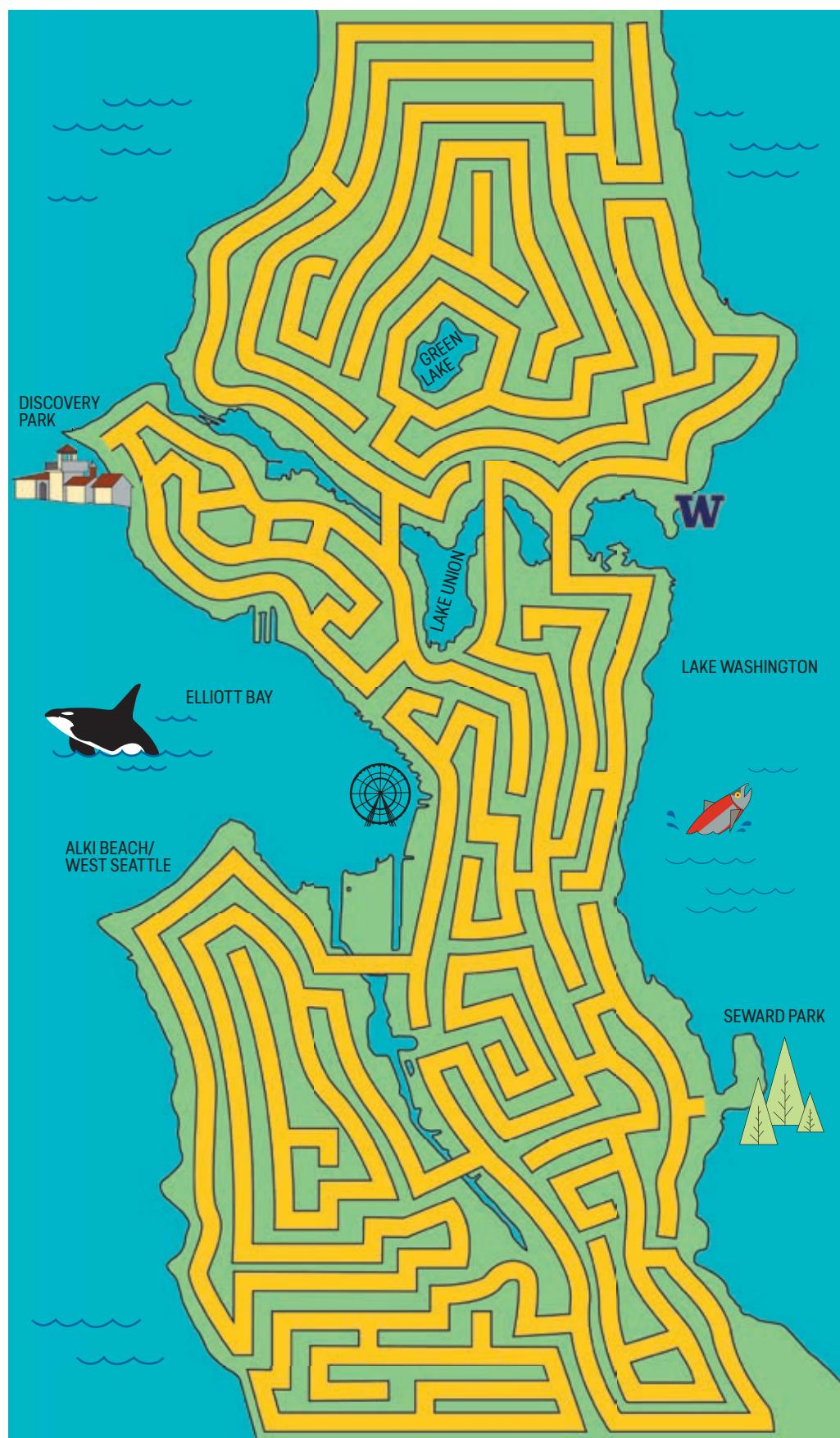
MORE EVENTS

TheStranger.com/EverOut

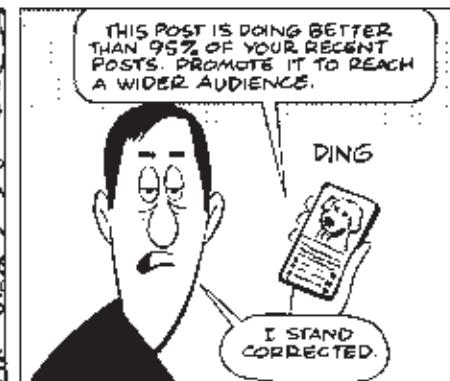


LAUGH WHILE YOU CAN

The street grid here is hilarious.



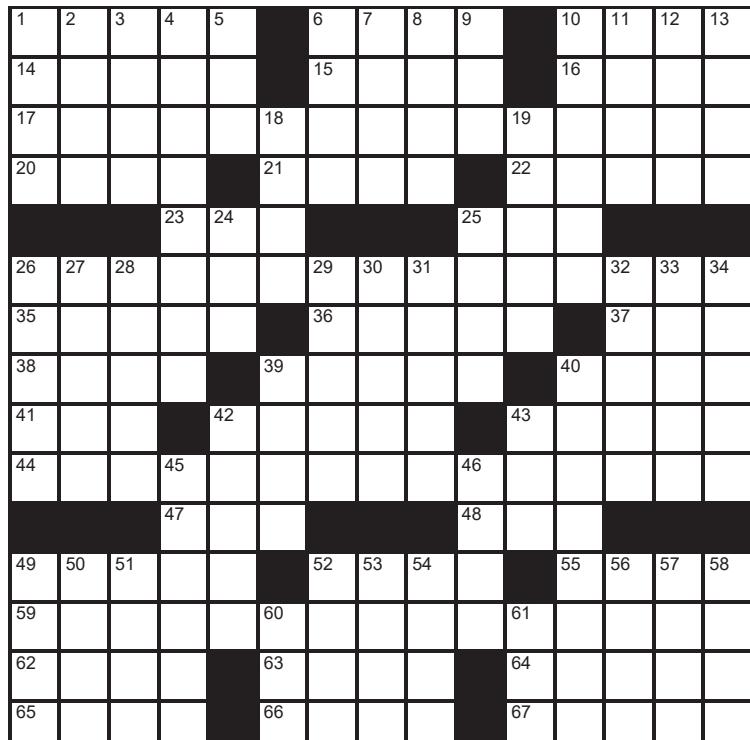
SEATTLE MAZE ACTIVITY: Make your way from Discovery Park to Seward Park.



JOHNNY SAMPSON

Something's Fishy

BY BRENDAN EMMETT QUIGLEY



ACROSS

- Miles Davis started off playing it
- Cleaner with a mythological name
- Excited
- Sheep-ish
- Grandmotherly tablecloth material
- Pasta salad pasta
- Things that resist being installed in vehicles with "Keep America Great" bumper stickers?
- "While we're on the topic"
- "Beasts and Super-Beasts" author
- Dole out
- Stat with a moon shots
- Iron ____
- Instruments that are just lucky to be played?
- Covered with the cold stuff
- Montréal nights
- Strip in Japan
- Mexican snack often eaten on Tuesdays
- Hits the Juul pods
- ____ War (South African conflict)
- "That makes sense," phonetically in some IMs
- Peninsula of the Middle East
- Composure
- Experts with their instrument panels?
- Irish cream ____
- CIA's forerunner
- President with a Netflix deal
- "M*A*S*H" star
- Pad kee mao cuisine
- Solo drinker's ethos?
- Skechers rival
- Dance with the hips
- "The Three Musketeers" author
- Did a DJ set
- Cart pullers
- Vice president after Hubert
- Gaucho weapon
- Like a sadistic puzzle maker
- Props for lobster eaters
- Not many
- Pricing word
- ____ breve
- Face card
- Trendy berry
- Person whose first computer might have been a Commodore 64
- Blooming shrub
- "Hot ____ Bummer" (Blackbear hit)
- Springfield bus driver
- General idea
- Spelling clarifying phrase
- 2024 Summer Olympics host
- Get the goods, say
- Makes a choice

DOWN

- Apia resident
- Standard
- Bozos
- Blink-and-you-miss-it moment
- Rights for pretty much everybody org.
- ____ capacitor (extra feature in a certain DeLorean)
- Displaying talent
- Titans QB Tannehill
- Hot rod engine
- Banned apple spray
- "Logically speaking..."
- "Now, really!"
- Stat for 54-Down

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